

The reason that I love maps and have made a life-long study of them is simply that, aesthetically, they continually fascinate me. Each map has a multitude of endless points of fascination – the strange, often imaginary geography, the cultural history displayed, the pure artistry. Maps have been drawn for thousands of years. And during that time, the appearance of each map can very simply be attributed to one thing: the purpose for drawing the map. No, not every map was drawn in order to simply provide directions, or display some selected geographic content. Since they can never show everything (natural or cultural), the map-maker, or cartographer as they came to be called, selected his content based upon the purpose(s) behind the map. Those maps that have survived through the centuries show clearly that the map-maker often had a very different purpose than to simply display selected geographic elements. The type and amount of these non-geographic elements varied widely and while some may be considered purely ornamental decoration, often times they had another more significant reason to be incorporated. Many of these non-geographic elements were placed on maps to satisfy the patron of the map, while others were placed there to provide additional educational value to the potential audience. Some examples include the very decorative “cartouches” that contained the title or textual descriptions; the placement of historical and/or religious events; cities or settlements; or the

rendering of exotic animals and indigenous people or even sea monsters. It must be noted that during any period of map making there are those surviving examples that contain no “decorative” or non-geographic elements because, again, it depended on the purpose of the map as determined by its maker.

Of course some will point out that many “decorative elements” such as exotic animals, ships and natives were placed on maps merely to fill-out the empty areas that were relatively unknown to the map-maker. While this may be true, it is more interesting to consider why the cartographer chose to display specific items – Was it to attract his audience with the exotic? Was it to educate his audience? Was he simply passing on information from sailors and travelers?

In the book *Art and Cartography* (edited by David Woodward), Woodward discusses all forms of art associated with maps, including coloring, lettering and ornamentation. Woodward states that it has been commonly assumed that the history of cartography can be divided into two distinct phases: a “decorative phase”, in which geographical information was usually portrayed inaccurately, and a “scientific phase”, in which decoration gave way to scientific accuracy. The famous cartographic historian Leo Bagrow delimited the subject matter of his general work in this way: “This book ends where maps ceased to be works of art, the products of individual minds, and where craftsmanship was finally superseded by science and the machine; this came in the second half of the eighteenth century.” In all but the most narrow definitions of “work of art,” it can readily be seen that art and science have coexisted throughout the history of mapmaking, as in the instance of starkly functional *portolan* charts existing contemporaneously with fanciful and moralistic medieval *mappaemundi*.

This definition of the term “work of art” is frequently equated with maps’ ornamental elements and nothing more. The term evokes intricate work on the cartouches, robust putti, sailing ships, animals, native customs, sea monsters, and other embellishing paraphernalia that account for so much of the decorative appeal of early maps. In my opinion the attraction and lure of these early, “pre-scientific” maps is their total artistic effort: both geographical and “ornamental”.

From an educational perspective, one of the earliest “decorative elements” were the illustration of animals and “monstrous races”. Wilma George in her 1969 book *Animals and Maps* provides a very detailed discussion of how various real and imaginary animals were displayed on maps from the medieval period onwards. However, the most of the illustrations in her book really did not do the subject justice.



On the left is the depiction of a ruler at Constantinople on the first century Ptolemy's Table (#120)

As new lands were reported and appeared on the maps so new animals and the local population were written about and depicted on the maps. Many explorers wrote about the people as well as the conformation of the coastline. Many of the cartographers used this information fully and their maps showed not only the shape of continents and islands but also many of the animals and people belonging to particular parts of the world. As new lands became more accurately and more fully delineated so more animals, exotic cultural features and people were to be

found on the maps. Rulers, real and symbolic, were often the first people to appear on maps.

It seems then that reports of discoveries of new lands, of coastlines or islands often travelled from one country to another rapidly to influence the cartographers, the incorporation of new peoples into the map was either the results of drawings brought back by the explorers, or the interpretation from textual accounts. Catalan maps of the late 14th and early 15th centuries, for example, derived at second hand from reports of Marco Polo's journeys.

Note that the numbers in parentheses reference the complete monographs on each of the referenced maps on this website.

One of the most elaborate examples of this art form during the medieval period is the profusely illustrated *Hereford mappamundi* (#226). The purpose of this world map was thought to be for educational purposes, particularly to stress the teaching of the Christian faith. After all, the function of most European *mappaemundi* was primarily didactic and moralizing and lay not in the communication of geographical facts. This was important because it came at a time when the general population was uneducated and very provincial. The factual information on many European medieval world maps is a blending of historical events and

geographical places, a projection of history onto a geographical framework. As with the medieval popular illustrations, in which a story is told by the simultaneous portrayal of various stages of the narrative within a single frame, a *mappamundi* not only represents static geography but is also an aggregation of historical information the map-maker considered important with regard to his audience, no attempt being made to separate or identify the two types of information. In the *Hereford* map they could revel in this pictorial description of the outside world, which taught natural history, classical legends, explained the winds and reinforced their religious beliefs. Other similar elaborate medieval *mappaemundi* include the *Ebstorf* from 1235 (#224) and the *Vercelli* from ca. 1200 (#220.3). They too contain a large number of illustrations to reveal the world along with its natural flora, fauna and cultural elements, both past and present.

As part of a famous “family of maps”, the *El Burgo de Osma* map of 1086 (#207.14) is from the Beatus family of maps and carries a very typical religious theme throughout this world map. The special objective, or purpose of the cartographer was to portray the spread of the Christian Faith over the known world through the efforts of the twelve apostles. This religious theme is explicitly expressed most clearly on the *El Burgo de Osma mappaemundi* in a series of pictures of the twelve apostles; each apostle is located approximately in the locality where tradition fixed his preaching and his diocese.

The *Psalter mappaemundi* of 1225 (#223) has only the depiction of the “monstrous races” in southern Africa.

Also during the medieval period, the anthropomorphic maps are examples of geographic maps in the form of human figures and/or religious imagery. Some surviving exemplars include the T-O Noahic map from Jean Mansel’s *La fleur des histiores* by Lambert of St Omer from the 15th century (#205) showing the three continents settled by the three sons of Noah: Shem, Ham and Japhet. Other examples include the maps of Europe by Opicinus de Canistris (#230) in the late 13th century.

Like the *Hereford* and *Ebstorf mappaemundi*, the *Catalan Atlas* of 1375 (#235) is another example of a lavishly illustrated world chart, based somewhat upon the *portlan* [navigational chart] tradition.

It is because of these wondrous illustrations that I fell in love with old maps, and one of my all time favorites is the *Borgia mappaemundi* from ca. 1450 (#237). This world map, oriented with the South at the top, was engraved on two copper plates riveted together and contains many textual legends, illustrations of 20 maritime vessels, fauna and people from all three of Wilma George’s “regions”: *Ethiopian*, *Oriental* and *Paelearctic*. This *mappaemundi* is truly a work of art and a true story-telling device.

Another magnificently illustrated map is the *Carta marina et Descriptio septemtrionalium terrarum ac mirabilium rerum in eis contentarum, diligentissime elaborata Anno Domini 1539 Veneciis liberal itate Reverendissimi Domini Ieronimi Quirini* [A Marine map and Description of the Northern Lands and of their Marvels, most carefully drawn up at Venice in the year 1539 through the generous assistance of the Most Honourable Lord and Patriarch Hieronymo Quirino] by Olaus Magnus. This map takes the viewer on a very detailed journey that is cultural, legendary and naturalist in scope. The purpose of this map? Olaus Magnus (1490-1557) did not like the map of Scandinavia in the 1482 edition of Claudius Ptolemy’s *Geographia*. The classic Ulm text, a translation of the Greek’s principles of geography and cartography formulated in the second century, purported to have the most current and accurate maps available at the time and was a reference work of great scholarly importance. But Olaus knew the map of Scandinavia was hopelessly wrong. To correct the erroneous ideas that most Europeans, especially southern Europeans, had about his native land, he made his

own map. Published in 1539, the *Carta Marina*, a wall map in nine sheets, was the first large-scale map of any part of Europe. Also, the title makes clear that Olaus intended his map to be used by navigators, as do the navigational elements depicted on the map: four large compasses, *rhumb* lines indicating directions from them, a pair of dividers, and distance scales. This map captures a “snap-shot” of the human activity in Scandinavia in the 16th century.

The following images are taken from the monographs on this website (www.myoldmaps.com) and represent some of my favorite examples as to why I love to study maps. Old maps contain a cultural history, a folklore history, insight into the beliefs and outlook of the time period in which they were made, a “snapshot” of the geographic and cosmological knowledge, and, sometimes, the political/religious pressures placed upon the map-makers.



A ruler depicted in Antioch, Turkey on the Puetinger Table (#121)



The Carta Marina by Olaus Magnus, 1539 (#366)

This map contains a large number of both land and sea-based creatures (animals, people – real and imagined) Selected detail images are shown below, a full account is in monograph

[illegible]

The Hereford Mappamundi, 1290 (#226)



An excerpt from the Hereford mappamundi showing southern Africa with the display of "monstrous races", unicorns, lizards, centaur, blemmyae, rhinoceros (#226)



The El Burgo de Osma Beatus mappamendi (#207.14), 1086, showing the distribution of the twelve apostles and a skiapod in the "fourth part of the world", the antipodes.



A display of the "monstrous races" on the Psalter mappamundi of 1225 in southern Africa (#223). Like those on the Hereford and Ebstorf mappaemundi, among the monsters of this region are Dog-headed Folk and people with heads in various stages of aggressiveness, having either descended between their shoulders or else absorbed the entire trunk of the body. Besides these there are cannibals, a race with six fingers, Troglodytes, Serpent-eaters, Skiapodes, and a nation that obtained shadow from the hugeness not of their foot but of their lip; tribes also without tongues, without ears, or without noses; others who, having only a little hole for mouths, were forced to suck their food through a reed;

Maritime Aethiops with four eyes; and beings who never walked, but crawled on hands and feet. These races, fourteen in all, come mostly from the writings of Solinus; many of them occur also on Ebstorf, on Hereford, or on both.



T-O Noachic map from Jean Mansel's *La fleur des histoires*, Lambert of St Omer, 30x22cm, 15th century showing the three continents settled by the three sons of Noah – Shem, Ham and Japhet
Bibliothèque Royale Albert Ier, Brussels, MS. 9231, fol. 281v (#205)



Mansa Musa, King of Mali, detail of the map of North Africa on the Catalan Atlas, 1375 (#235)



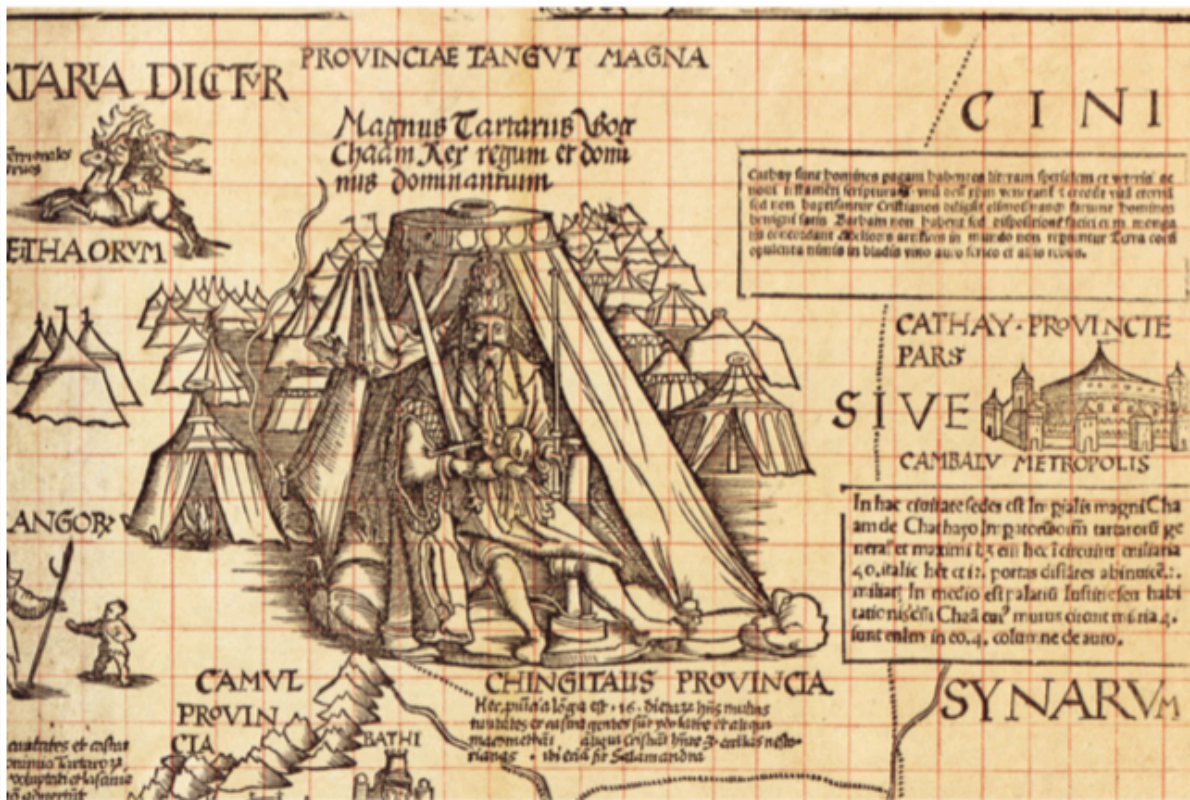
*Mansa Musa, King of Mali in North Africa from the Catalan Atlas of 1375.
Below is the Marco Polo caravan and Chinese junks (#235)*



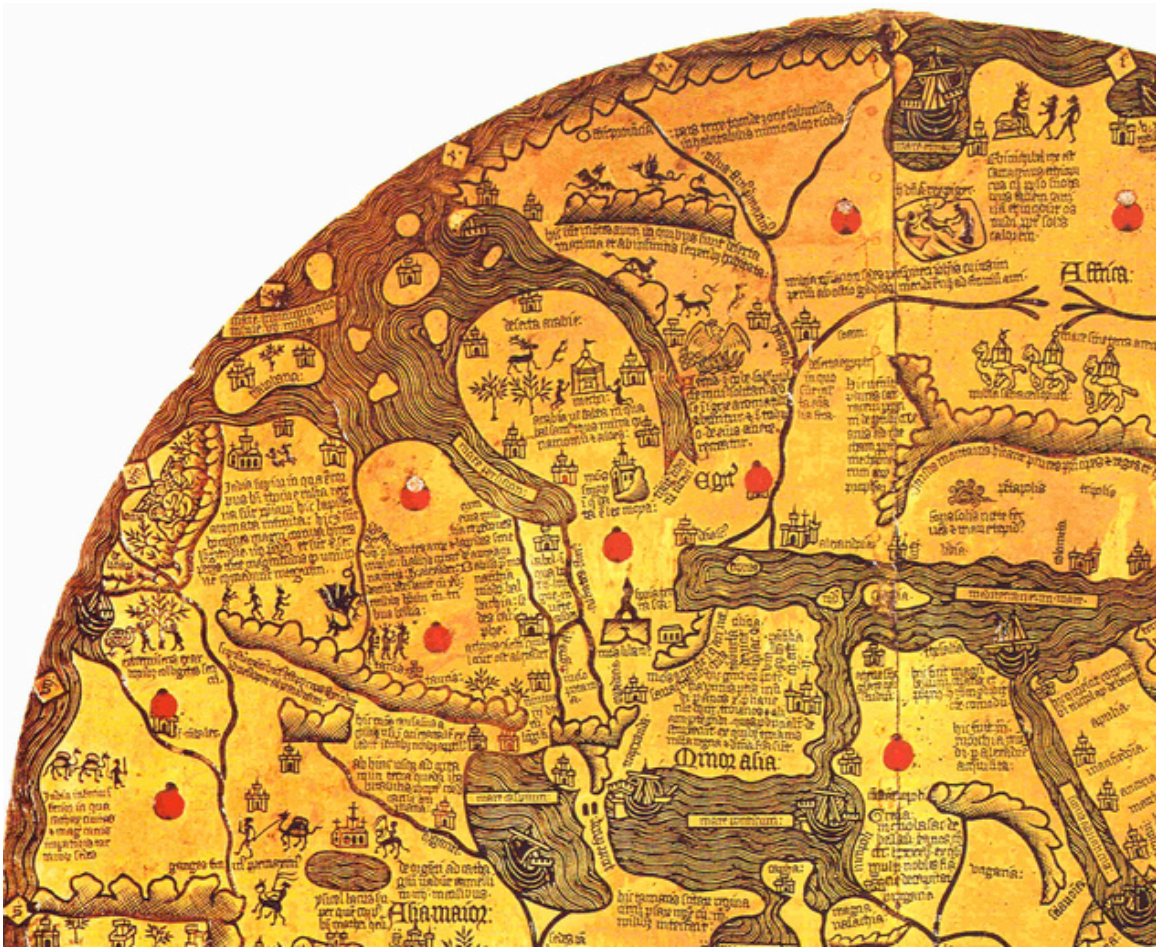
The Polo caravan in Asia on the Catalan Atlas, 1375 (#235)



An attempt at illustrating a Chinese junk located in the Indian Ocean, along with a local ruler on the Catalan Atlas, 1375 (#235)



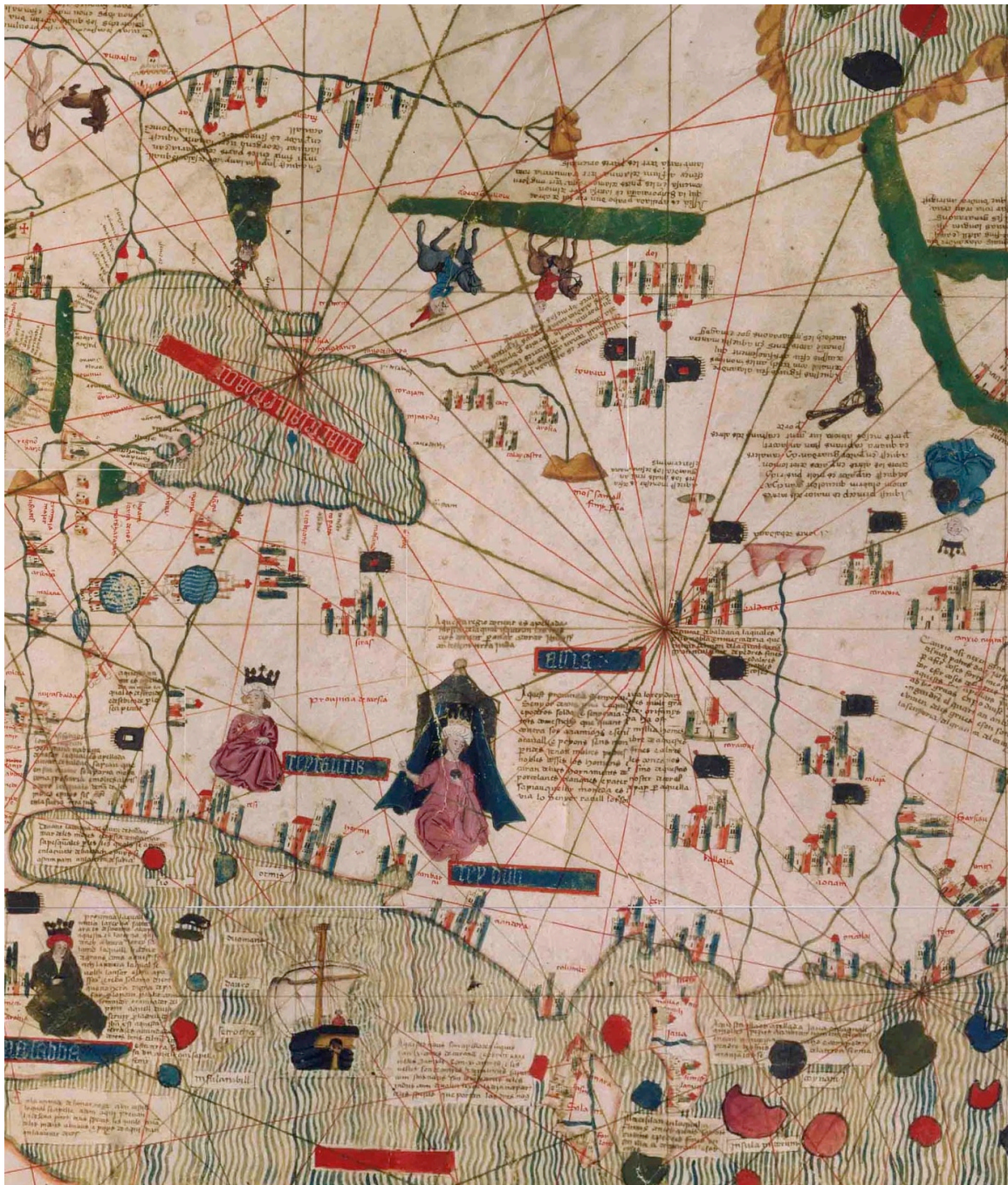
Detail of the Great Khan on Waldseemüller's 1516 Carta Marina (sheet 4) #320



The Borgia Map, 1410 detail: Persian Gulf, Southern Africa (South at the top) showing ships at sea, explorers, farmers, camels, griffins, horses, deer, dog-headed men, and dragons (#237)



Borgia map 1410 detail: Asia (South at the top) displaying warriors, farmers, religious ceremonies, an elephant, horses, a griffin, wolves, ships, camels, oxen, lions, etc. (#237)



Catalan-Estense mappamundi from 1450 (#246) detail: Northern Asia, India, showing the giant chasing the fox (upper left), the Polo-like caravans, Caspian Sea and Sri Lanka, and in the upper left-center, east of the Armenian plateau where the Tigris and Euphrates Rivers are shown originating, is Mount Ararat and Noah's Ark perched on top. A northern European ship-type is shown in the Persian Gulf. Three unidentified rulers of various kingdoms are depicted in Arabia and India.



An unidentified Asian ruler, a griffon, or black vulture, leopard, ox and polar bear are displayed in northern Asia on the Genoese mappamundi, 1457 (#248)



Natives occupying remote islands in the circumfluent ocean on the world map by Hanns Rüst, 1480 (#253.2)

The idea of the "noble savage" is a product of the *Enlightenment* (the period of rigorous scientific, political and philosophical discourse that characterized European society during the 17th and 18th centuries). It was prevalent in Western thought and exemplified in artistic, philosophical, and discovery and exploration literature and imagery, including maps, from the middle of the 17th into the first part of the 19th centuries and *Romanticism*. especially in countries that had ongoing imperial or national frontiers in the New World. It also preceded the "sentimental savage" of *Romanticism*. Yet, while a good deal has been written by scholars and others about the images and statements referencing the indigenous peoples of the new

discoveries, especially in Africa, Asia and the New World and their cultures on the European cartography of the time, comparatively little has been said with regard to the allusions to the transformed-native-into-noble savage on *Enlightenment* maps.

Firstly, this monograph shows the evolution of the indigenous people of the new discoveries from "savage" (the "cannibalistic other") to "noble savage". At the same time, it will consider comparable indications on contemporary maps of Africa to sub-Saharan natives and their cultures as well as to ancient peoples such as Germans, Celts, Britons, Slavs, and others on the cartography of historic EurAsia.

The visual definition of the noble savage during the *Enlightenment* period is discussed in an article "The Noble Savage and Enlightenment Maps" by Dennis Reinhartz (*IMCOS Journal* Autumn 2008, #114). Here Reinhartz aligns the theoretical characterization of the philosophers and writers of the *Enlightenment Age* to better comprehend the understandings of these distant peoples held not only by the intellectual elites of the *Enlightenment*, but also by those of the general public who were often still illiterate though nevertheless viewed the maps of far away places. New vocabularies, literary and graphic, were evolving and engaged to express the often amazing New World to the Old. In the process, this article underscores again the value of cartographic sources to historical research and to our discernment of the past.

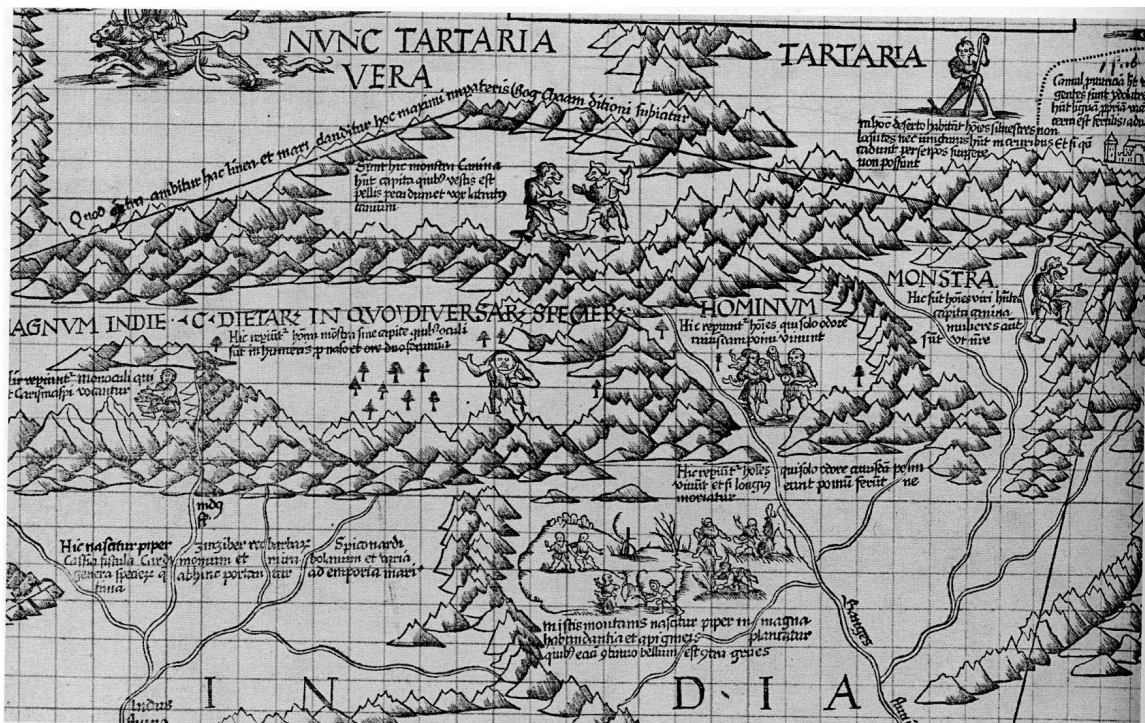
In ca 1000, the Norse were the first Europeans to record their encounters with natives of the Western Hemisphere. They called them "*skraelings*" and equated them to the previously met peoples of Greenland and possibly northern Scandinavia, to whom they actually were kindred. All these local indigenous people were viewed as inferior and savage. The first modern contact came half a millennium later with the arrival of Christopher Columbus in the New World in 1492 and consequently set off what would be an intellectual paradigmatic shift in the Old World.

That the Indians were not of the Bible initially created significant consternation. Their portrayed savagery perceived by Europeans was a product of the dual shock of first contact and the European invasion of these new worlds of Africa, Asia and the Americas. Prior to the 17th century, the savagery of the American Indians was compared to that of sub-Saharan Africans by Europeans and thereby partially influencing the observers of the Indians.

This famous inset from such maps as the 1516 edition of Martin Waldseemüller's world map and the 1522 *Tabula Terra Nova* (shown below), are examples of the pictures of American Indians appearing in Europe in this early period. It is placed in the white space of the *terra incognita* of South America and depicts the cannibalism of the New Worlders, who strangely, but understandably, look like naked northern Europeans. Similar imagery dotted other New World accounts of the time, such as those by the Fleming Theodore de Bry.



Cannibalism displayed in Brazil on the Kuntsmann II map, 1502-6 (#309)



Representatives of seven other monstrous races in Tartaria and India on Waldseemüller's *Carta marina* (#320). In Tartaria, to the northeast of India, are the men with no knees; Waldseemüller's source for this race was John of Plano Carpini's account of Asia. In northern India are two cynocephali. In north-central India are found, from left to right, the one-eyed Carimaspians (or Arimaspians), a headless blemmyae or epiphagus, the two apple-smellers, and another cynocephalus. Unlike the other races in India, which were inspired by Pierre d' Ailly's writings, this last came from Plano Carpini. To the south of these are the pygmies.



Detail from northeast South America on Waldseemüller's 1516 world map (#320)

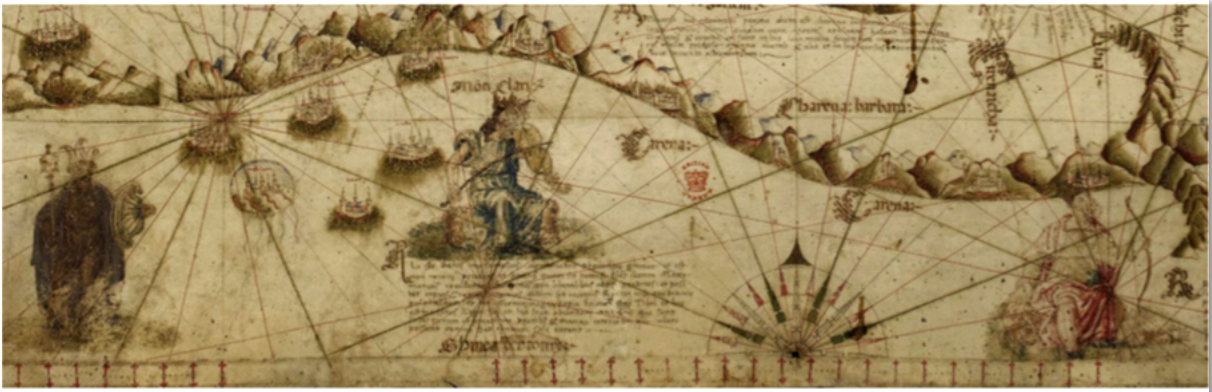
According to the extensive analysis of Surekha Davies, such depictions of cannibalism in Brazil appeared on over sixty out of around seventy maps and atlases containing representations of Brazilians that were produced in Portugal, Spain, France, Germany, and the Low Countries between 1500 and 1625. The motif was the earliest for a New World people to appear on maps, and was by far the most prevalent. These findings are derived from Davies' analysis of ethnographic descriptions and imagery across North and South America on maps, from Greenland and Canada in the north, to Patagonia in the south.



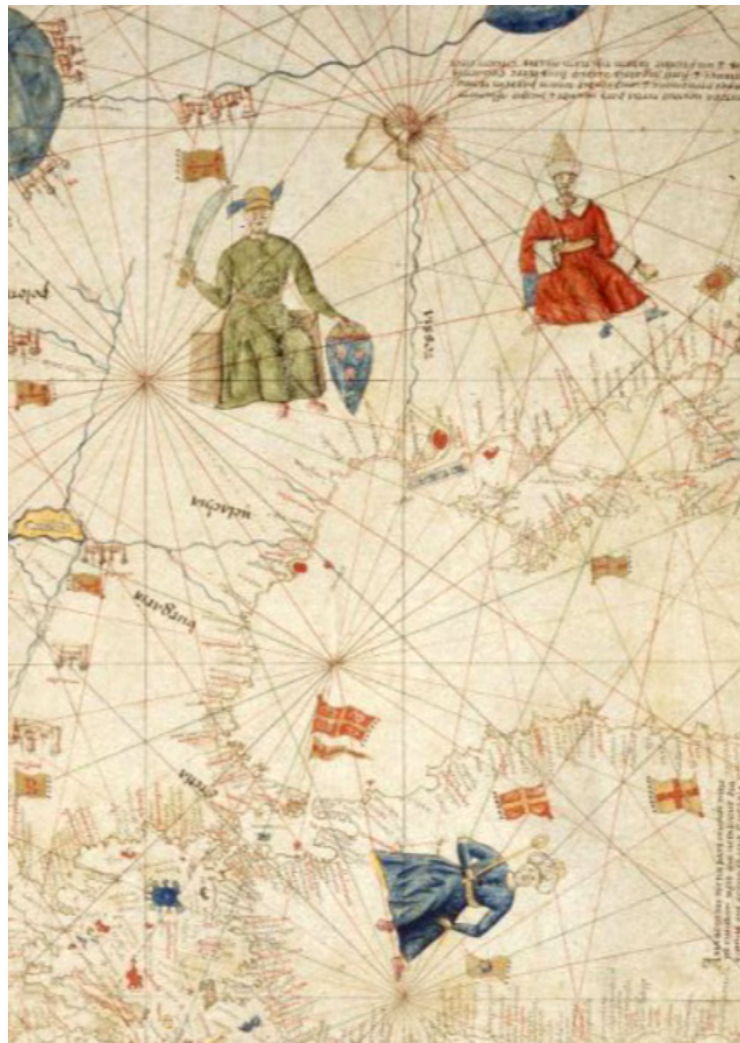
Detail of the Ottoman sultan on the 1529 map by Freducci, London, British Library, Add MS 11548



Detail of the Kings of Russia and of the Tartars on the 1529 map by Freducci, London, British Library, Add MS 11548



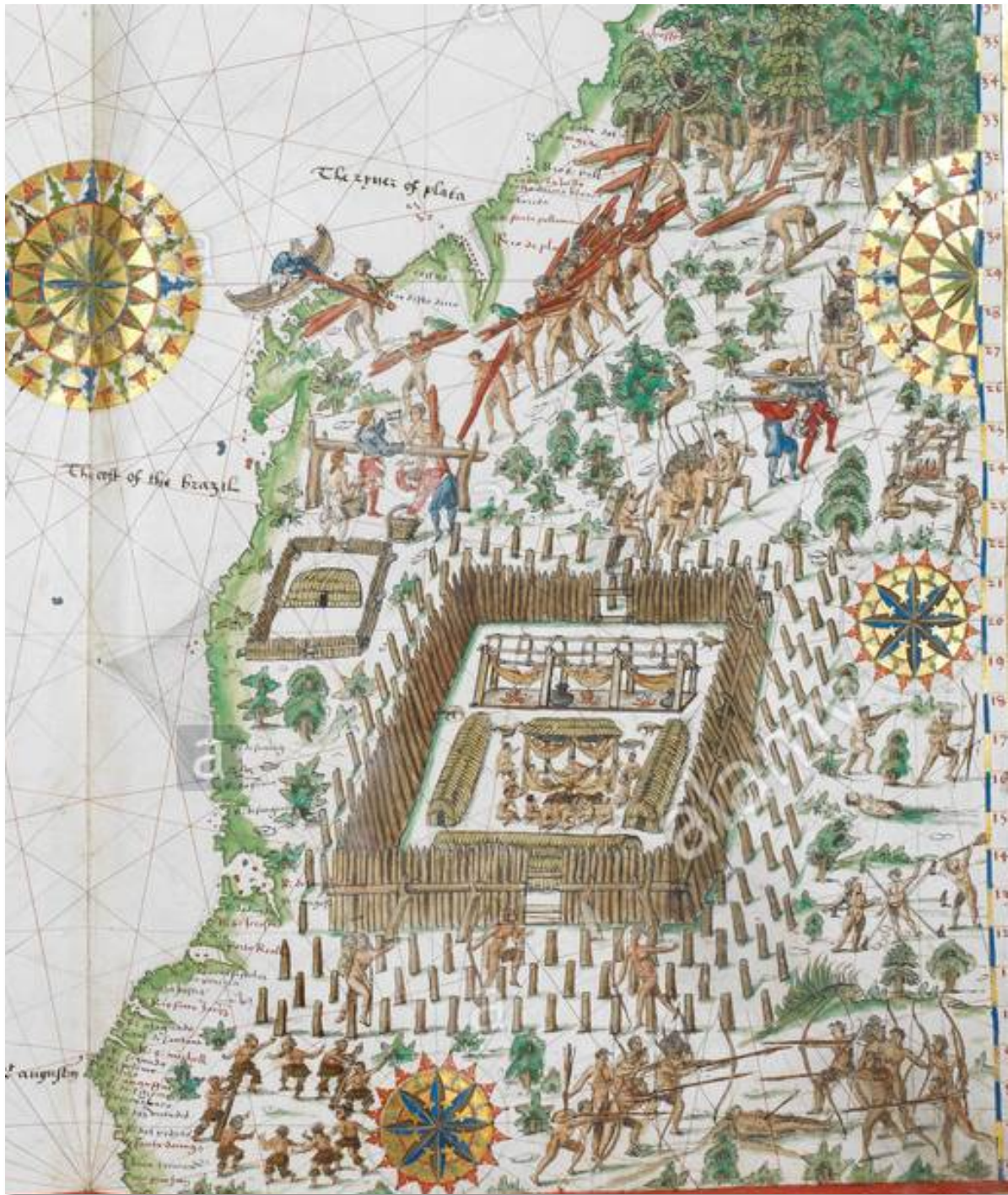
Detail of the King of Mauritania, Mansa Musa, and the King of Nubia on the 1529 map by Freducci, London, British Library, Add MS 11548



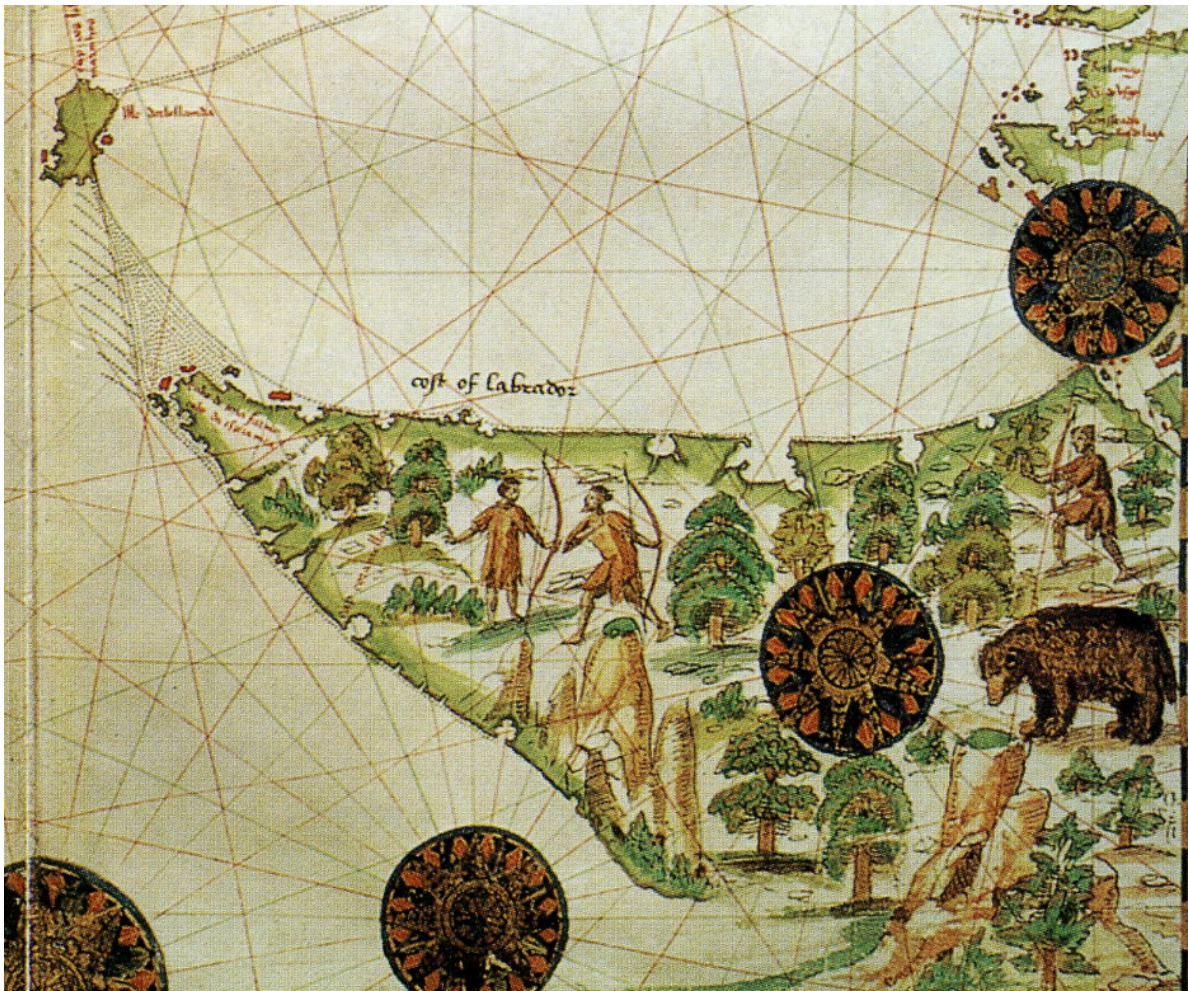
Detail of the King of Russia, the Tartar Emperor and a Turkish Sultan on the 1497 map by Freducci



The Miller Atlas, also known as Lopo Homem-Reineis Atlas, 1519, showing natives harvesting brazilwood in Brazil (#329.1)



South America native settlement on a map from the Jean Rotz Aylas, Boke of Idrography, 1542. Here, the map of the coast of Brazil includes an ethnographically precise depiction of a village and several activities of the Tupinamba tribe. (#343.1)



Canadian inhabitants by Jean Rotz, 1542 (#343.1)

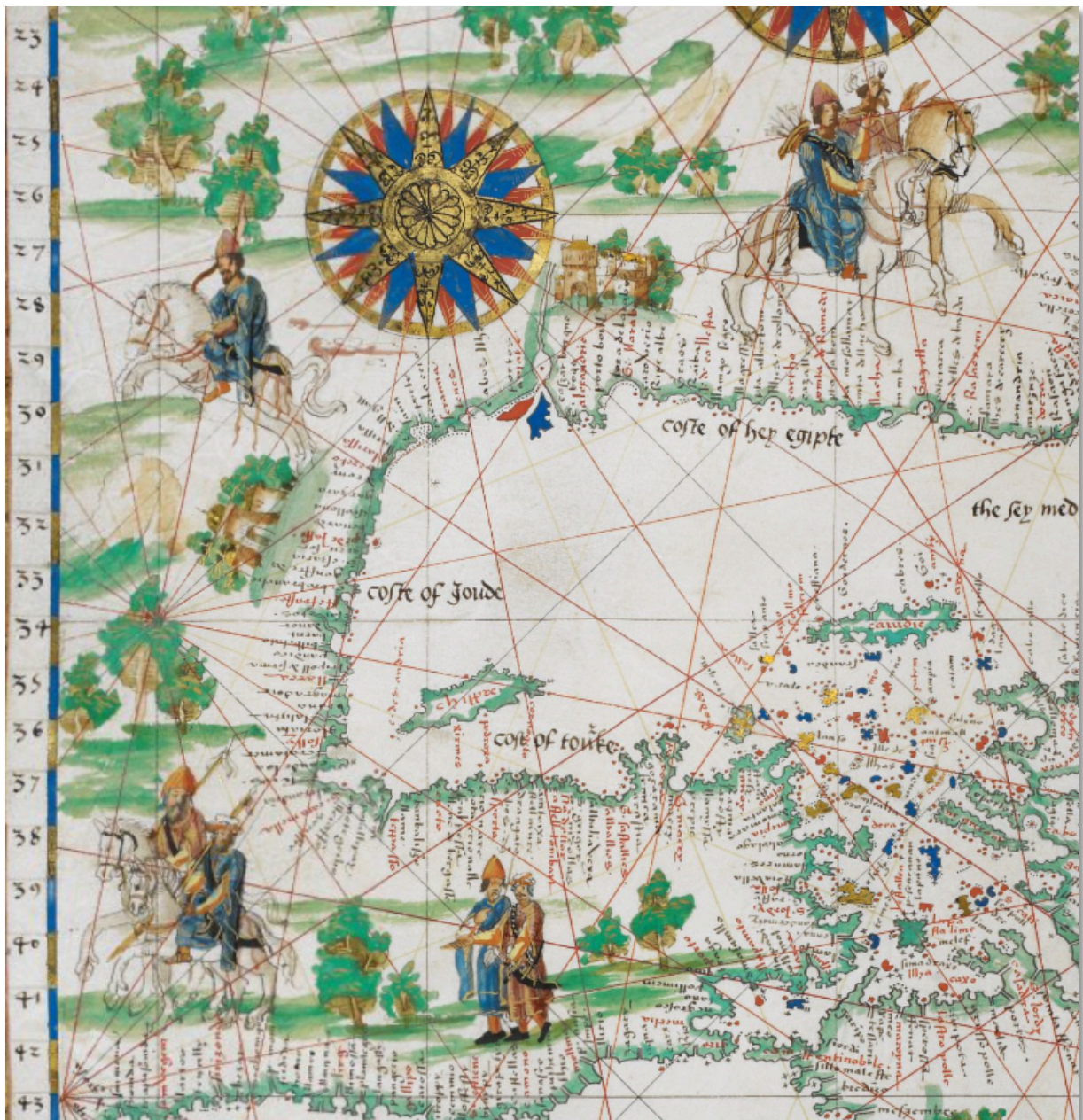


Southeast Asian inhabitants. By Jean Rotz, 1542 (#343.1)



Madagascar by Jean Rotz, 1542 (#343.1)





Mediterranean by Jean Rotz, 1542 (#343.1)



by Jean Rotz, 1542 (#343.1)



by Jean Rotz, 1542 (#343.1)



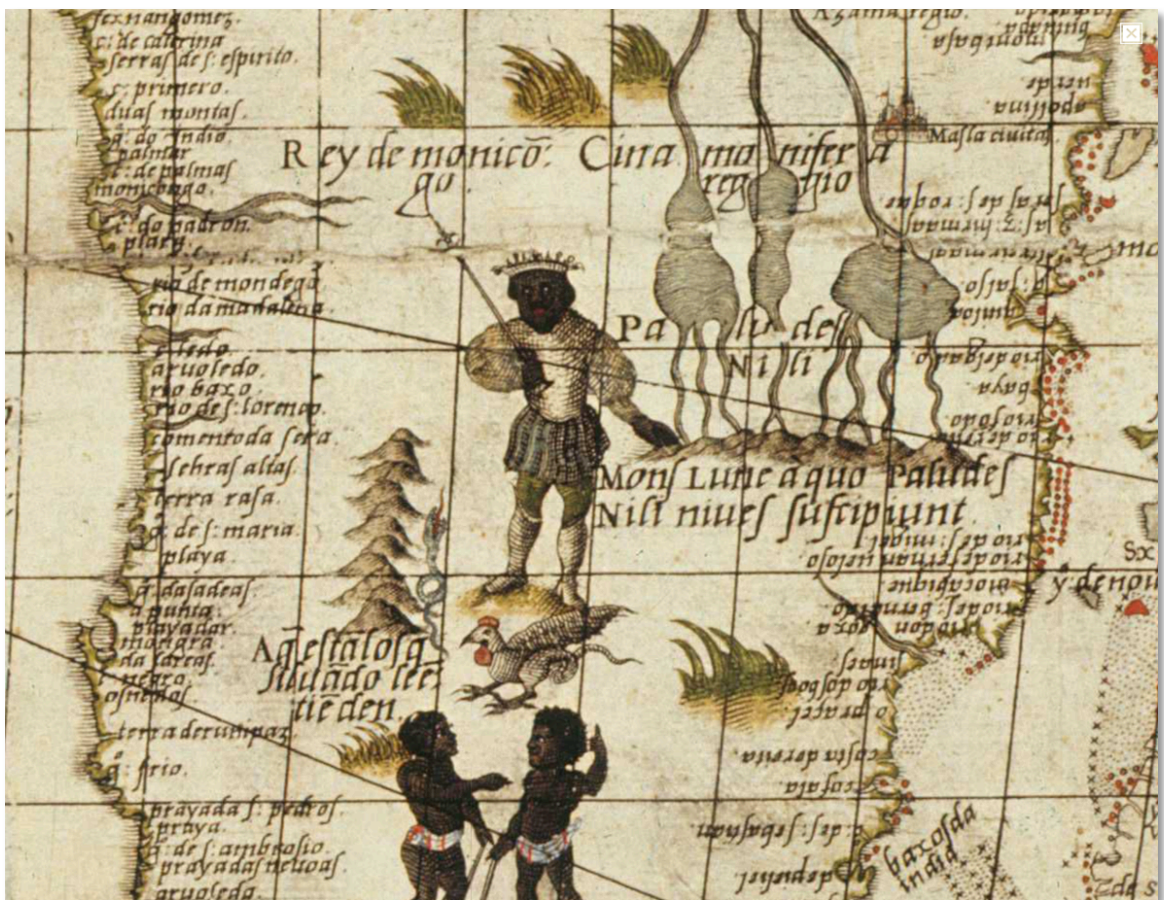
Florida by Jean Rotz, 1542 (#343.1)

5.18





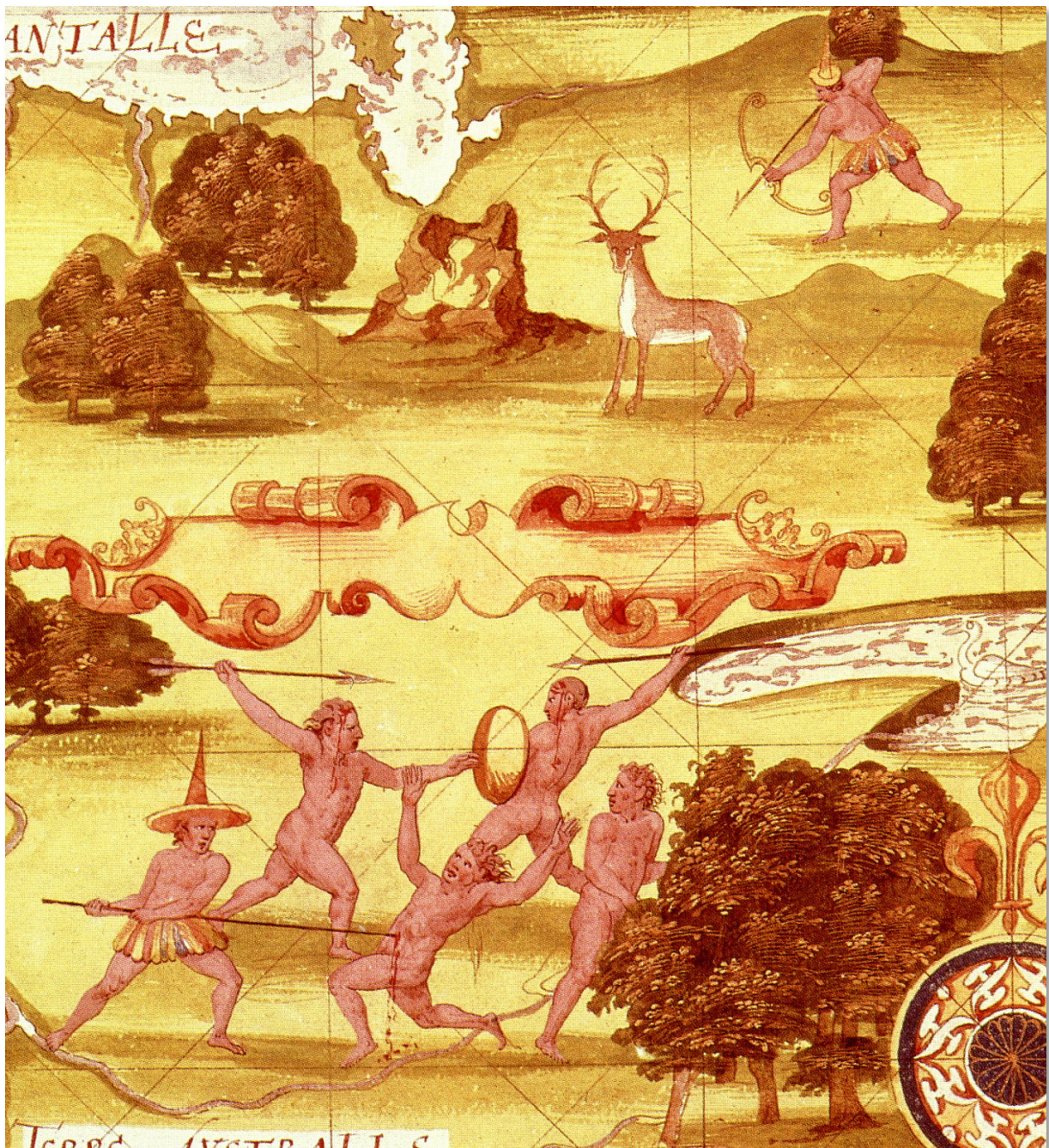
Detail: Patagonian Giant, South America



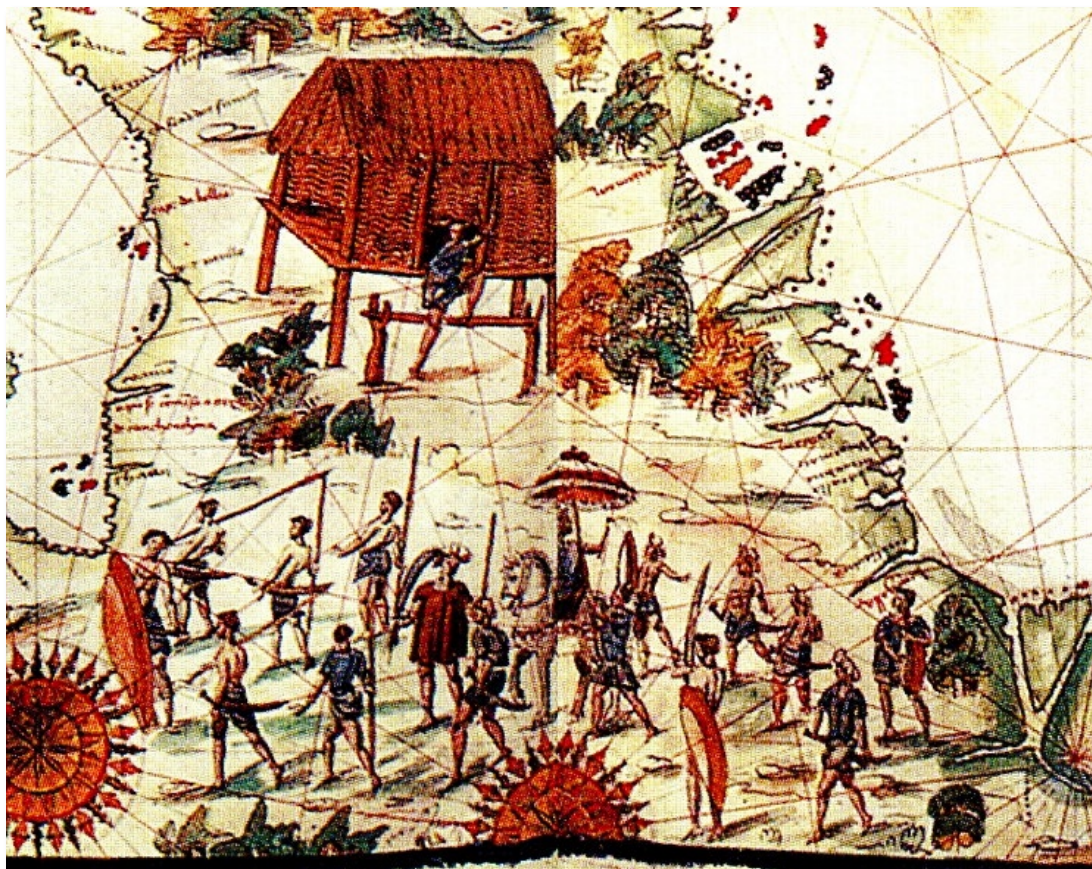
Detail: Southern Africa, Mountains of the Moon



Taprobana inhabitants by Jean Rotz, 1542



Hunters and warriors in Australia on the Le Testu Cosmographie Universalle of 1555



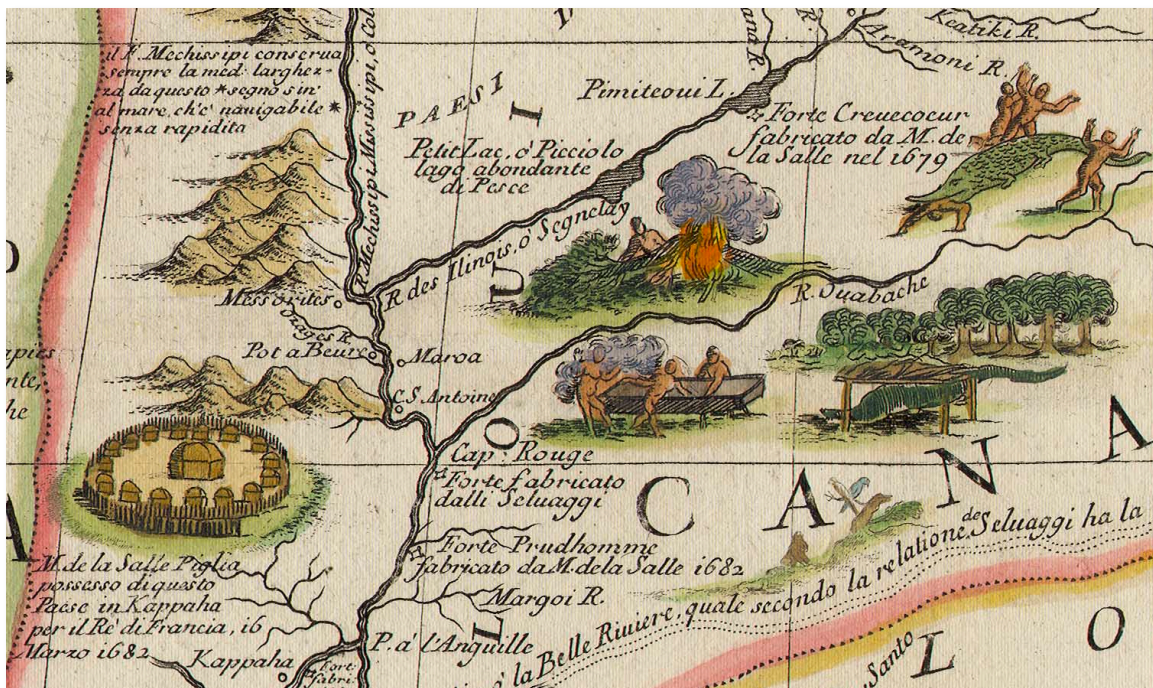
Indonesian inhabitants by Jean Rotz, 1542 (#343)



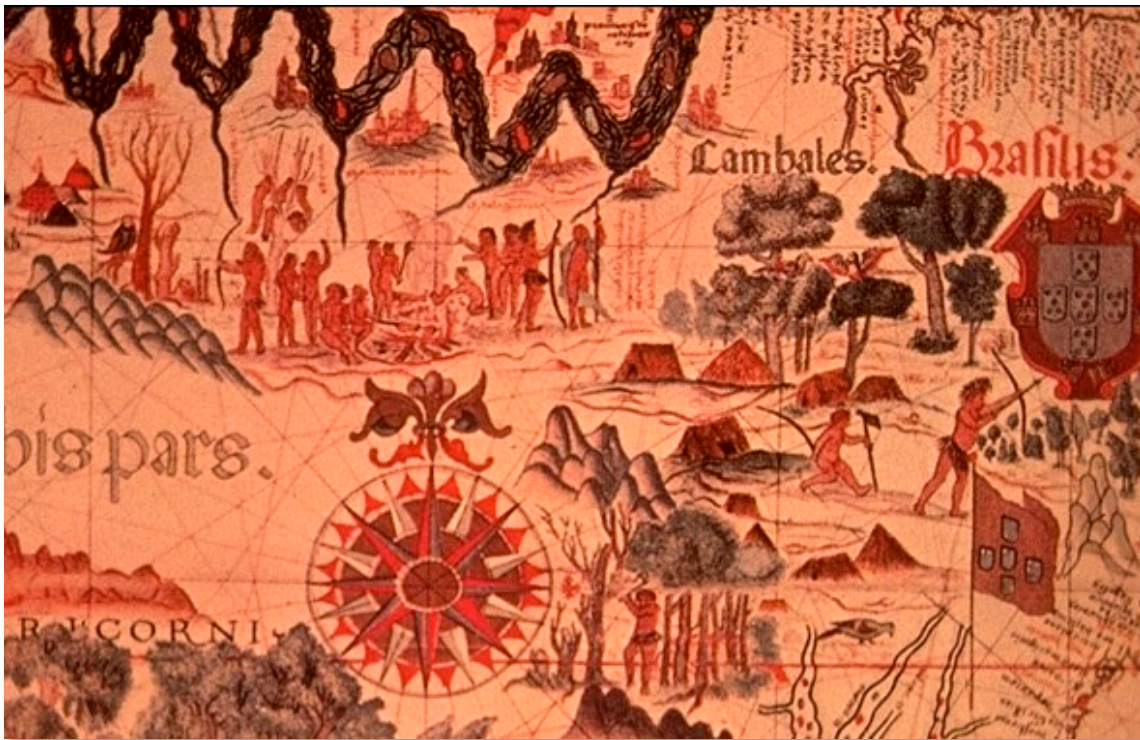
Details from maps of Virginiae item et Florida and Tartaria by Hondius, 1613 (#443)



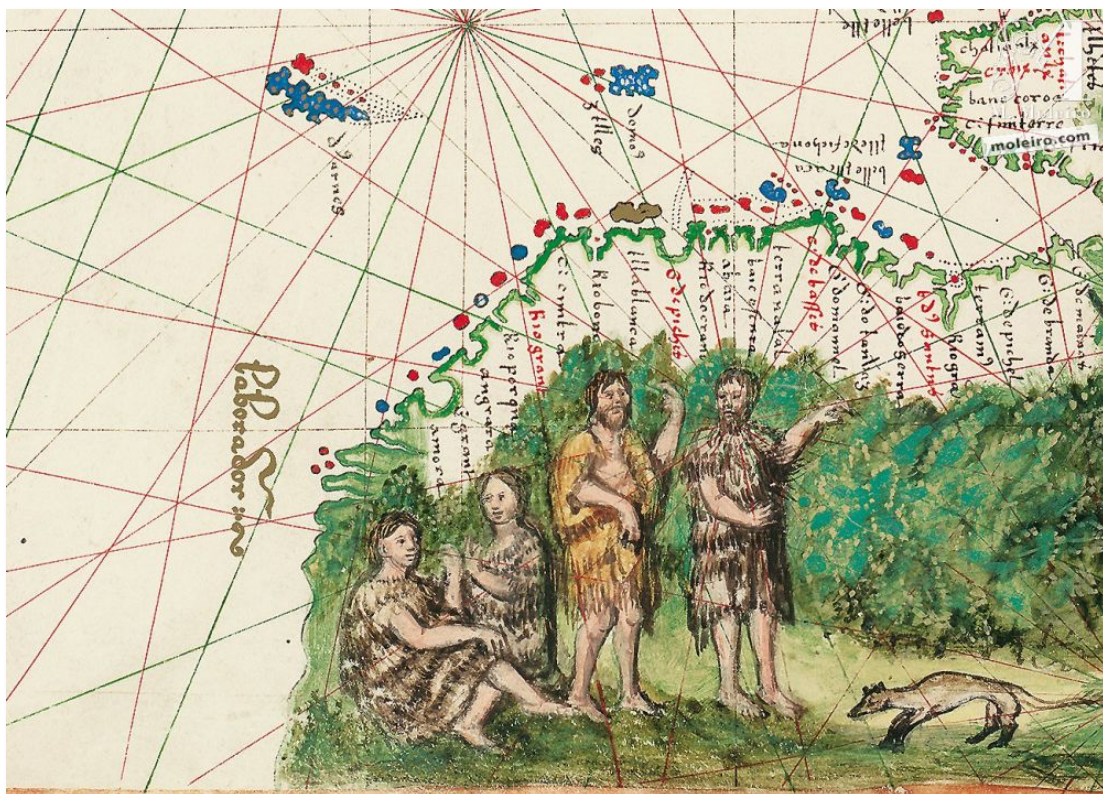
*American Indians attacking an alligator in the areas of present-day Virginia,
from Vincenzo Coronelli's 1690 map (#488)*



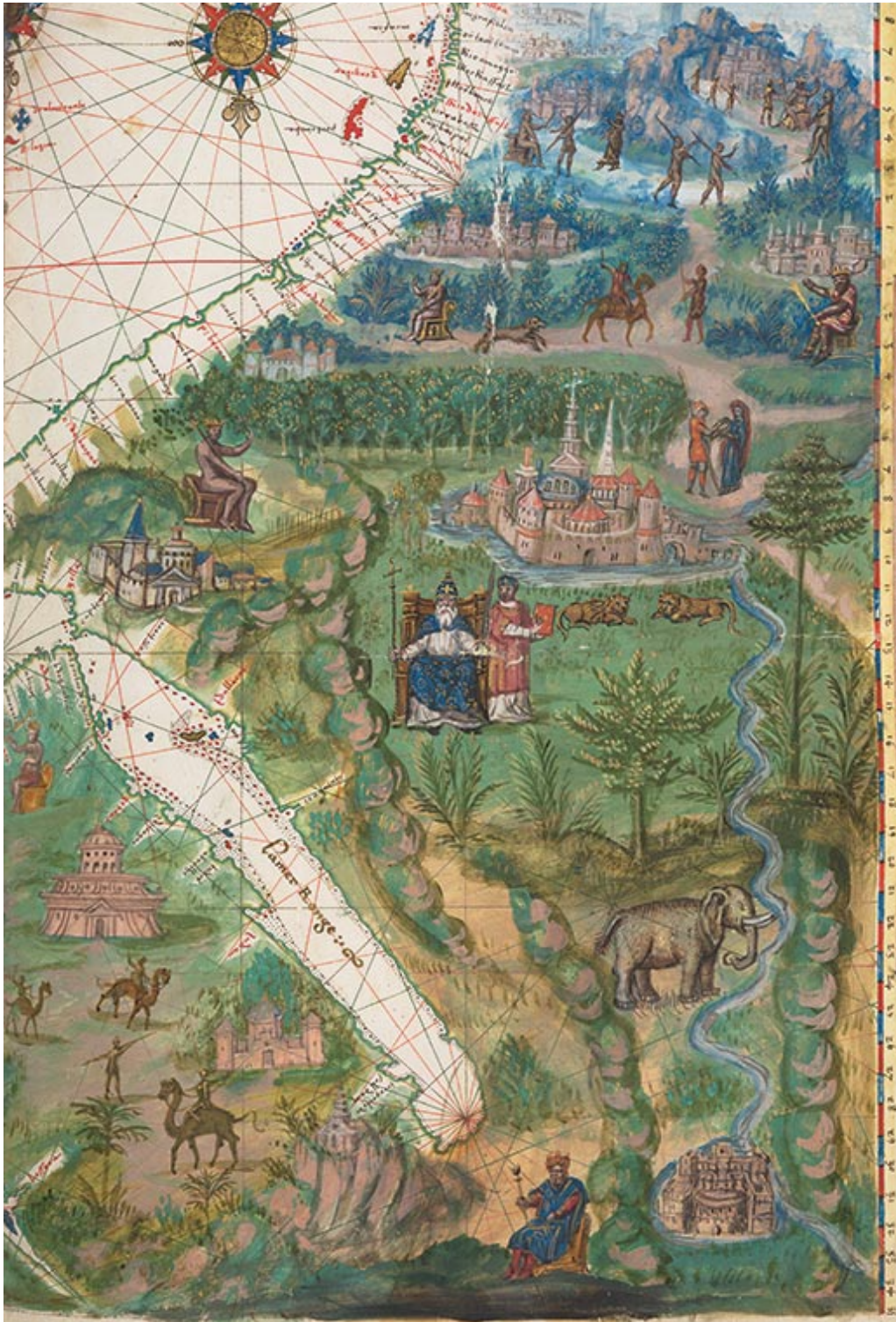
An Indian settlement, canoe building and an alligator attack along the Mississippi River from Vincenzo Coronelli's 1690 map, America Settentrionale . . . (#488)



Detail from Diogo Homem's 1558 Queen Mary I Atlas showing natives in Brazil (#395)



Natives in Canada from the Vallard Atlas, 1547 (#381.1)



All the charts of the Vallard Atlas are oriented to the south. The large elongated body of water is the Red Sea. Follow the coastline to the right and you'll see the Horn of Africa and then further on, the island of Zanzibar, across from present-day Tanzania. Vallard Atlas, France, 1547. (#381.1)



Again orientated south, this section of the Vallard Atlas shows the island of Sumatra at the upper left and intricate scenes of indigenous people. Vallard Atlas, France, 1547. (#381.1)



This part of the portolan depicts a stretch of the African coastline and a European view of what the people of Africa might look like. Vallard Atlas, France, 1547. (#381.1)



The coastline shown here is referred to as "La Java." In actuality, it is the coast of Australia, depicted 200 years before Captain Cook "discovered" it. Vallard Atlas, France, 1547. (#381.1)



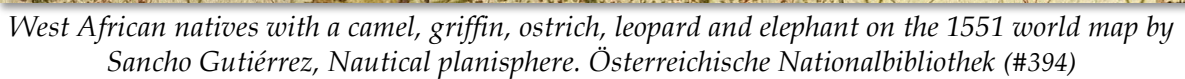
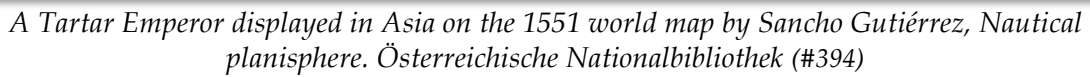
South American natives, including a Patagonian giant and llamas on the 1551 world map by Sancho Gutiérrez, Nautical planisphere. Österreichische Nationalbibliothek (#394)



Detail of Asia on the 1551 world map by Sancho Gutiérrez with Tartar Emperor, pygmies fighting cranes, and a headless blemmye or epiphagus. (#394)



Detail: North Central EurAsia – Caspian Sea on the 1551 world map by Sancho Gutiérrez with a cynocephalus [dog-headed person] and a skiapod (#394)

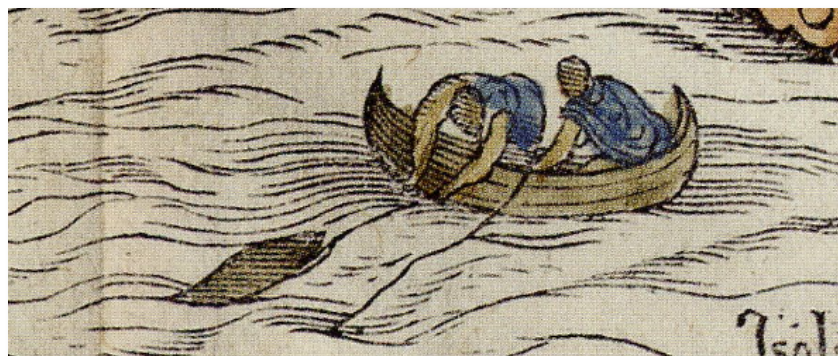




The mythical sciapod illustrated in Northern Eurasia on the 1551 world map by Sancho Gutiérrez, Nautical planisphere. Österreichische Nationalbibliothek (#394)



Scenes of local life of indigenous native Americans on a map of New France, 1556, by Giacomo Gastaldi showing natives hunting, dancing, fishing and cooking. The drawing includes Beothuk camps composed of mamateeks, communal houses made from wooden poles and birch bark.





1556 RAMUSIO (Gio. Battista) [Parte de Lafrica].

[No title, lettered on map Libia Inferior 37x27 cms.]

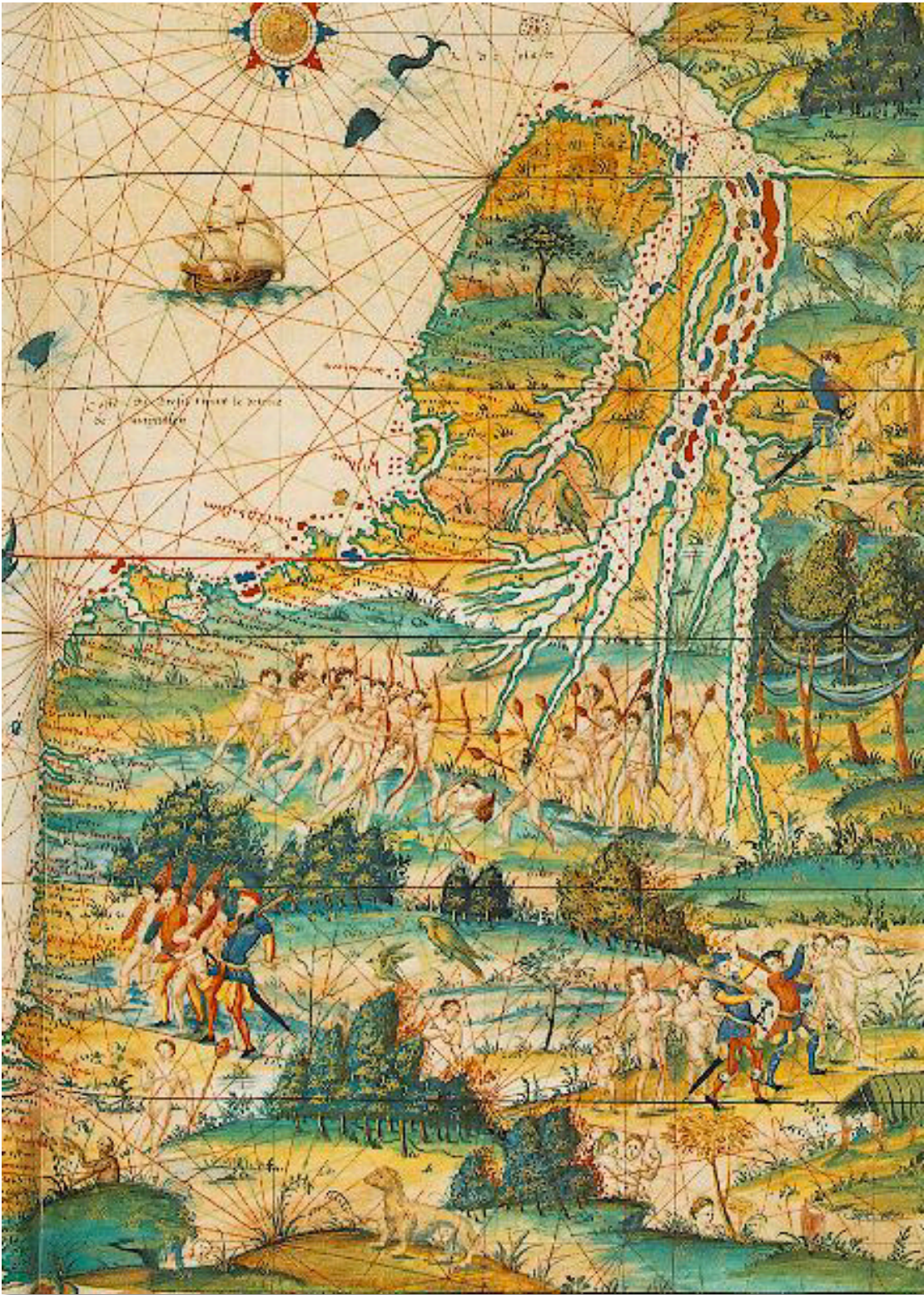
Appears in *Terzo Volume delle Navigazioni et Viaggi ... In Venetia Nella Stamperia de Giunti*. A charming pictorial woodcut map of West Africa from the Tropic of Cancer southward to the Guinea Coast, at a time when Portuguese influence was at its height. A comparatively simple map with few place names, it nevertheless gives a considerable amount of information on the nature, customs, and contemporary history of the country visually through its decoration. Mountains and rivers are shown, the Senegal, Gambia and Niger [R. grande] flowing due east and west, rising in a large lake in the east. Two types of trees are drawn, palms to indicate deserts and stylized trees to locate forests. The fauna is represented by lions, elephants and monkeys, and camels are included representing the Arab traders who came down from the north. Figures of natives, out of proportion to their surroundings, are shown with loincloths, bows and spears, and a large vignette of a native king in a compound with his subjects pouring earth on their heads are informative of the customs of the land. On the coast is the fortified post of the Portuguese the Castel de lamina, with European soldiers outside. The sea is engraved with wavy lines upon which float native craft and European ships. Two of the latter are shown, on the right a vessel with the arms of Portugal going from Elmina to the island of St. Thomas, on the left a ship bearing the fleur de lys. At this time adventurers from France were beginning to break the Portuguese monopoly of the coast, doing a brisk trade in the Senegal. The vignette of this French ship is thus not purely decorative but presents an actual fact.



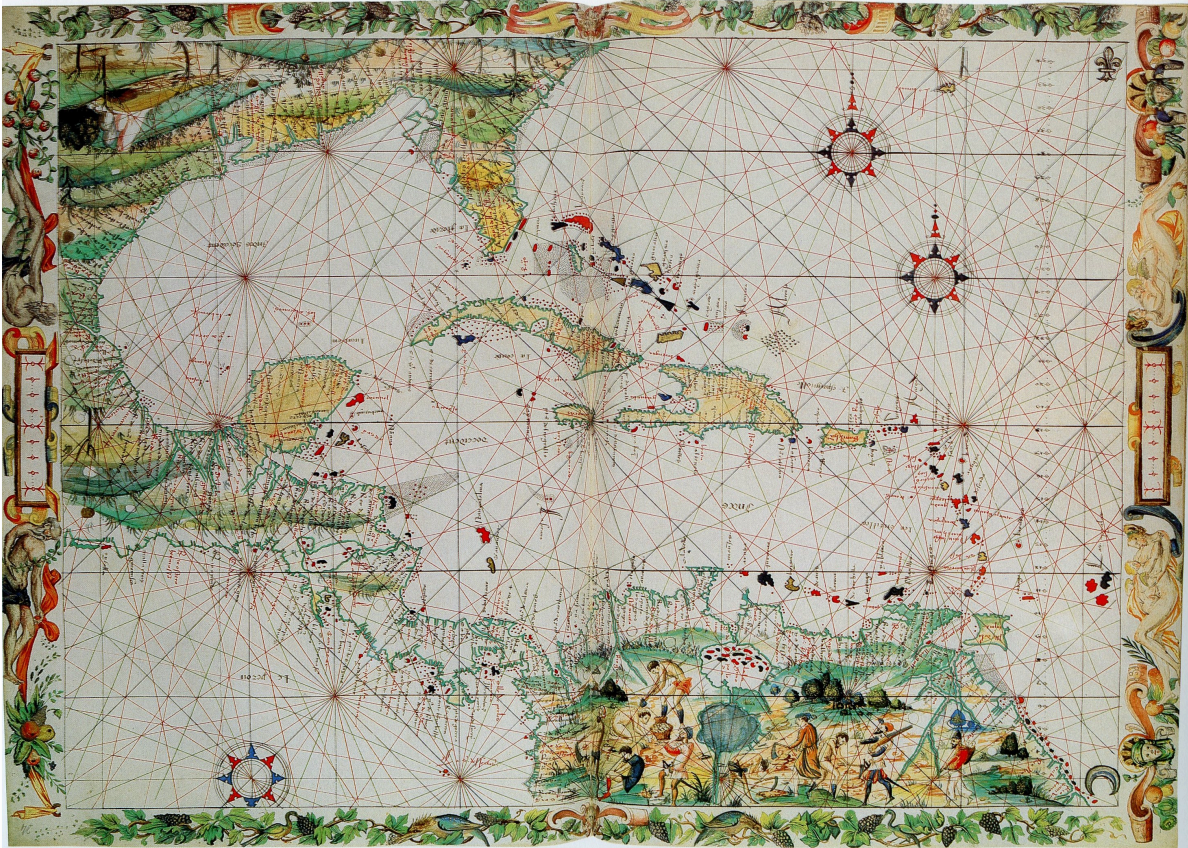
Patagonian giants, a monkey and cannibals in South America, from G.J. Blaeuw's 1673 map *Nova et Acurata Totius Americae* (#482)



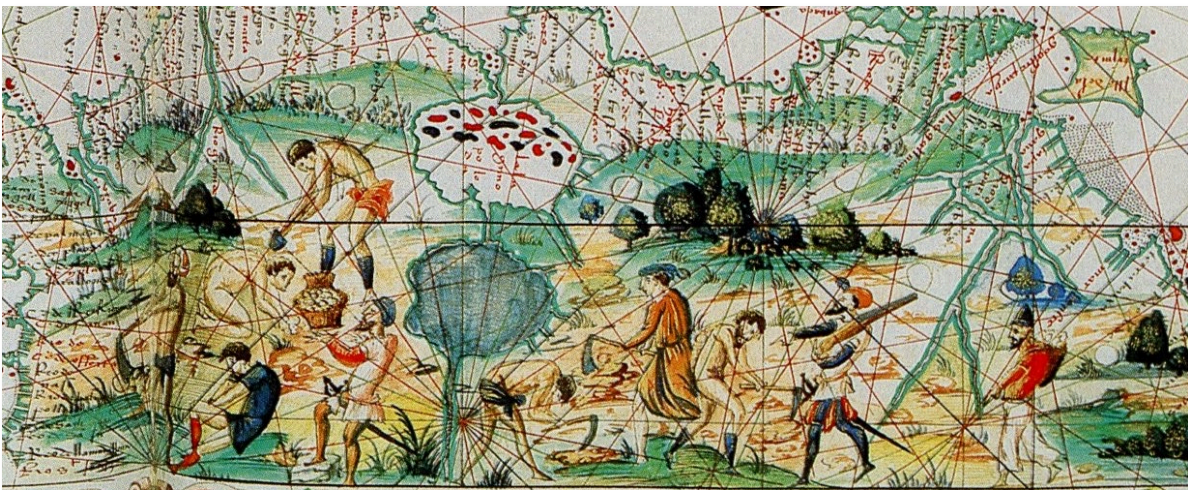
Armadillos, hogs, deer, lion, a turtle, a Blemyae (a creature who have mouths and eyes on their breasts from the writings of Isidore and Solinus) and an Amazon on the map of Guiana by Hondius, 1599.



A very elaborately drawn map of South America by Evert Gijsbertsz in 1596, the *Tabula geographica ac thalassographica in qua tota Peruana ac magna Mexicanae pars cum suis insulis accurate describuntur* depicting Europeans, South American natives and animals (#365.1)



The Gulf of Mexico, the Caribbean, and Northern South America, 1536-40 (#368)



Detail: people in northern South America



Indians in Brazil on Cornelis de Jode's map *Brasilia et Peruvia*, 1593 (#432)



Indians portrayed as cannibals in A.F. Langren/Linschoten's map of South America, 1595 (#436.1)

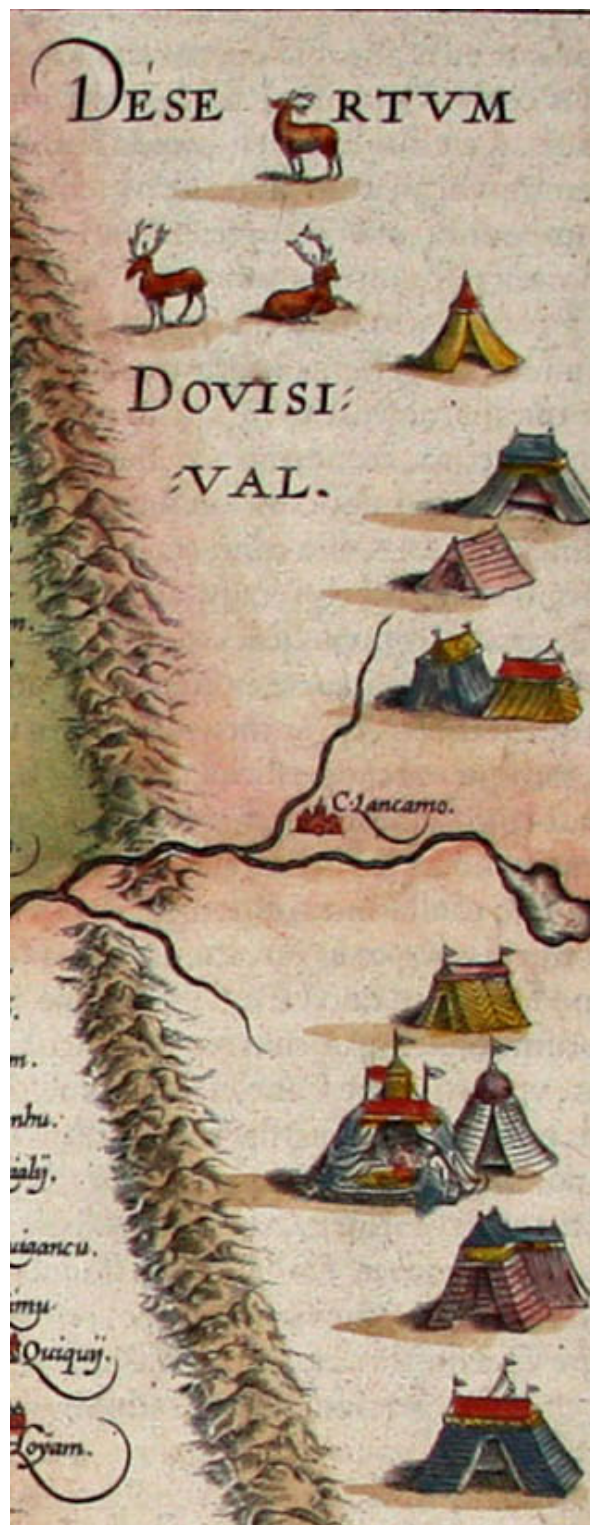


Detail from on Waldseemüller's 1516 Carta Marina of the prophet Moses kneeling before Mount Sinai and receiving the two tablets of law (sheet 7) #320



Emperors displayed on the 1559 nautical chart by Matteo Prines

On traditional manuscript nautical charts, many of the decorative elements were optional: the person commissioning the chart could choose to have various elements added to a basic chart, including images of cities, animals, trees, ships, and sovereigns. On sumptuous nautical charts made in the 14th century, the sovereigns depicted are in North Africa, but on later charts, sovereigns in Asia and sometimes Europe appear as well.



Desert encampments and deer from the map Chinae olim Sinarum regionis, nova descriptio by Ortelius/Georgio, 1598 (#410.H2)



Indians, a lion and Patagonian giants in South America in the Queen Mary I Atlas by Diogo Homem, 1558 (#395)



From the map *Russiae, Moscoviae et Tartariae Descriptio* by Abraham Ortelius, 1598: "The Kirgessen people live in troupes or hordes. They have the following custom: when a priest performs a religious ceremony, he obtains blood, milk and dung of beasts of burden, and mixes it with earth. He pours this in a specific vessel and climbs a tree with it, and when there is a gathering, he spinkles it over the people, and this sprinkling is considered to be divine, and is worshipped. When someone of them dies, that person is hung up in a tree by way of burial." (#410.6)



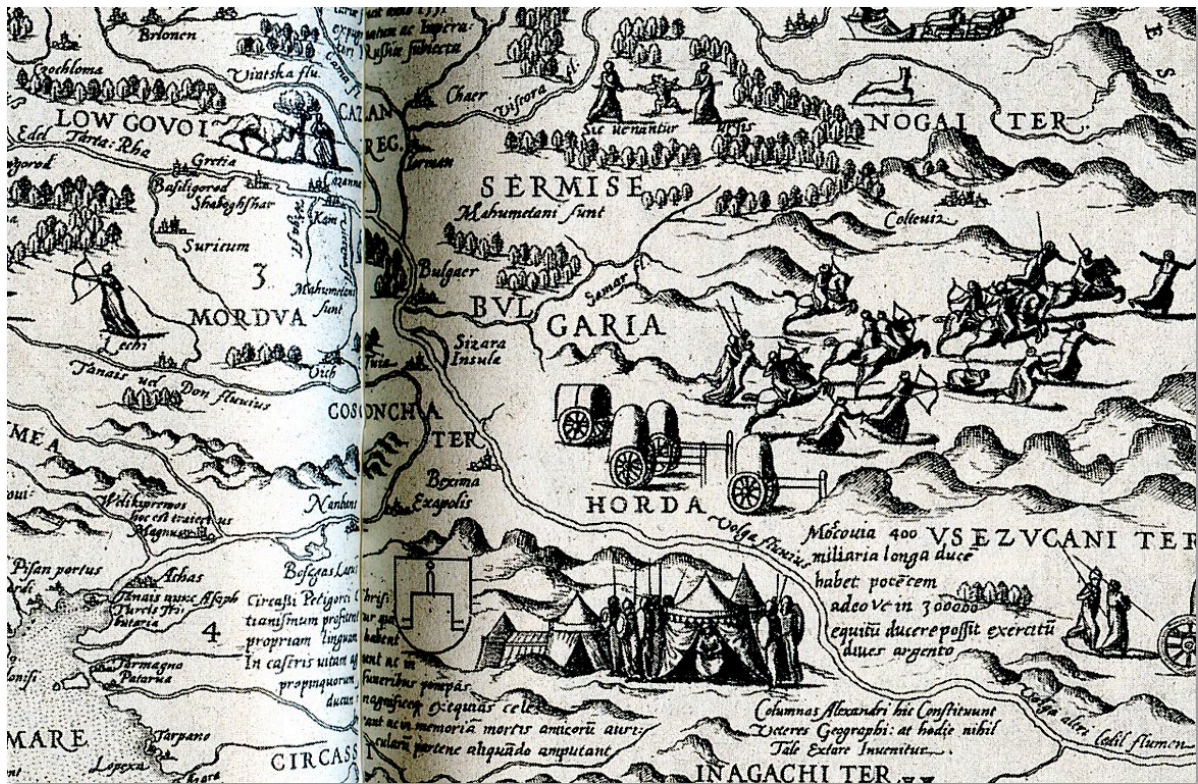
Eastern traders on the Nova absolutaque Russiae Moscoviae et Tartariae, by Anthony Jenkinson 1562 (#410.6)



Ivan the Terrible and Anthony Jenkinson

5.18





The legendary Prester John in Africa from Gerard Mercator's famous World Map, 1569 (#406)



Patagonian giants in South America from Gerard Mercator's famous World Map, 1569 (#406)



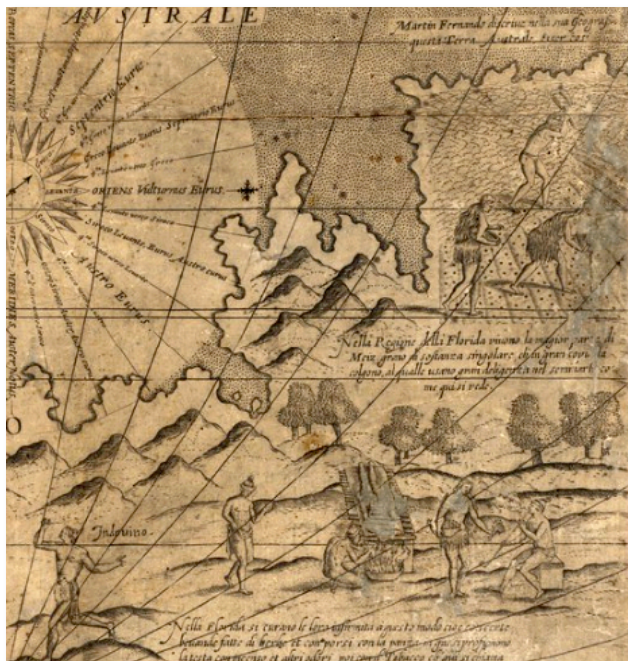
Cannibals in South America (Brazil) from Gerard Mercator's famous World Map, 1569 (#406)

Another map that profusely populates the seemingly unknown/unexplored Southern Continent (i.e., *Terra Australis*, Antarctica) is the 1597 world map by Giuseppe Rosaccio (#475), now in the Liechtenstein Map Collection (Houghton Library). This is apparently

another example of *horror vacui* [fear of empty spaces] since Antarctica was not actually sighted until 1820 by a Russian expedition led by Fabian Gottlieb von Bellingshausen and Mikhail Lazarev. Below are some extracts from this world map. Obviously the land is imaginary and many of the images appear to be those from the New World of the Americas, Africa and Asia. The people and settlements appear to be engaged in many of the activities associated with the indigenous people of the Americas. This world map can also be seen at the Library of Congress and Harvard Library websites.

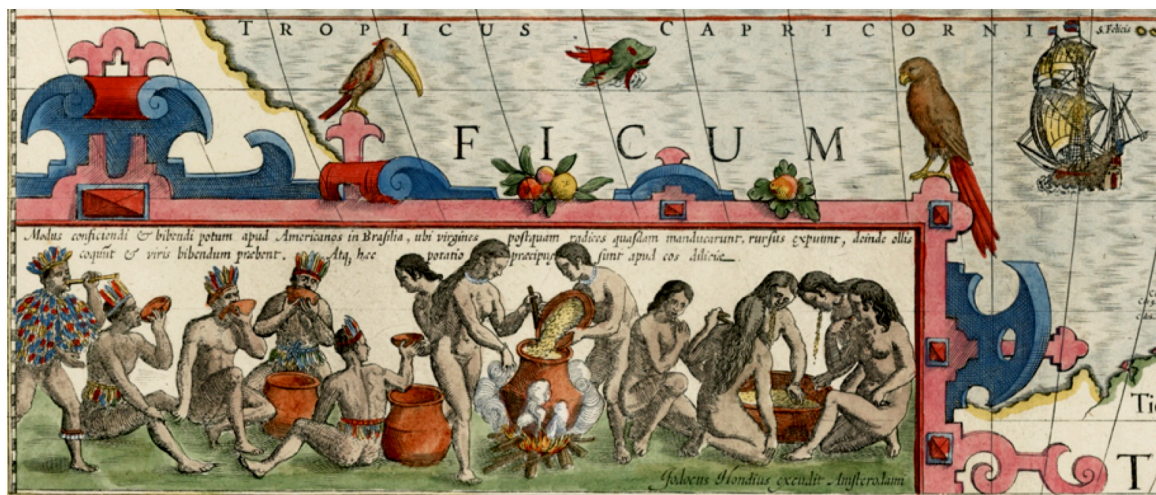


Natives in the far North on Rosaccio's world map (#475)





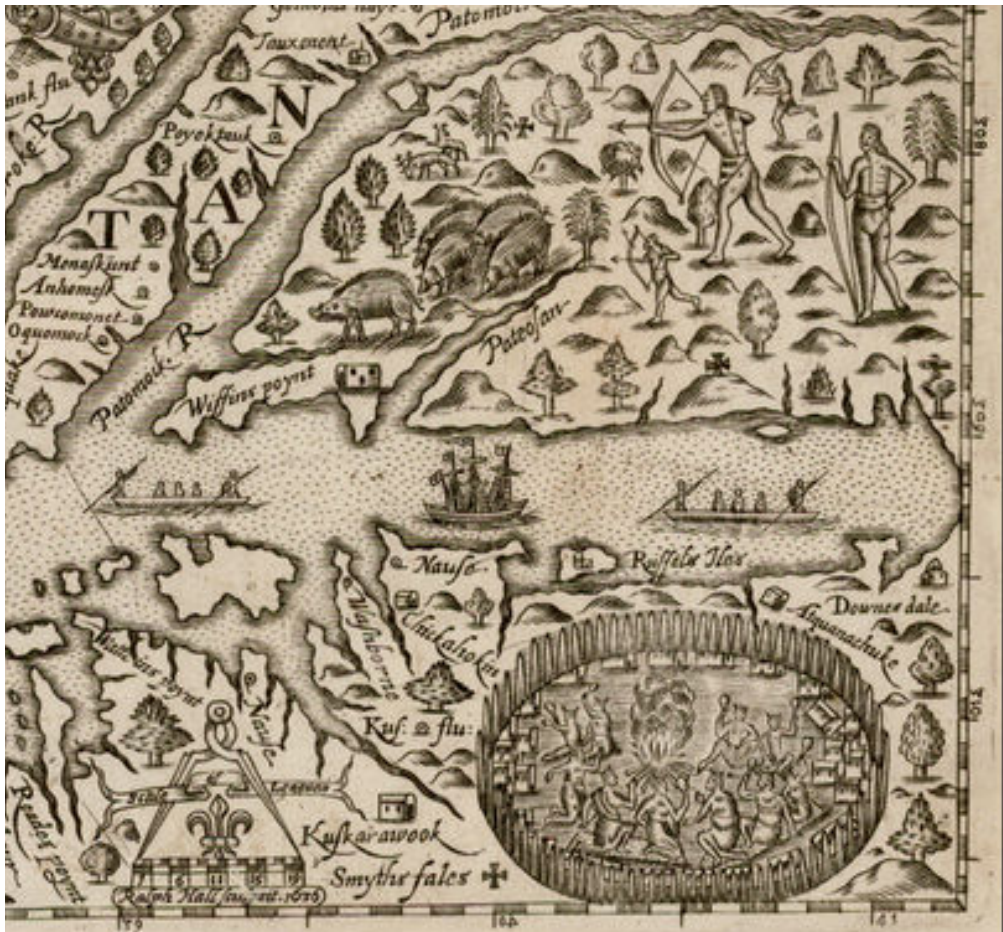
Natives working, playing and in ceremony on the Rosaccio world map (#475)



American Indians on 1606 map of America by Jodocus Hondius (#447.1)

5.18

[illegible]



Indians in Virginia on Ralph Hall's 1636 map (#466)





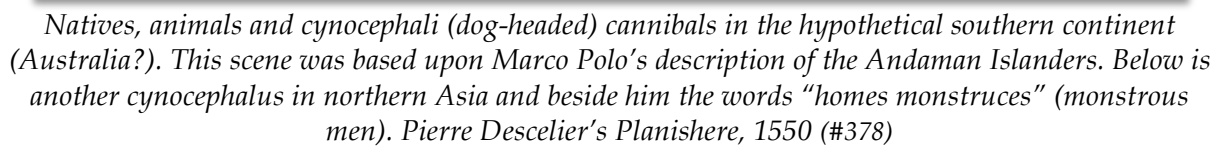
The cannibalistic scene on the island of Java on Laurent Fries's Carta marina of 1530.



The cannibalistic scene on the island of Java on Waldseemüller's Carta marina (sheet 12) #320



Cannibal butchery on lille de geans or the Island of Giants from the 1547 Vallard Atlas (#381.2).





Scenes from Canada with a unicorn and natives attacking a flock of cranes. (#378)



Africa on the Pierre Descelier's Planisphere, 1550 (#378)



Detail: Africa portraying a blemmya, a five-armed man, miners, a rhinoceros.



Detail from Martin Waldseemüller's 1516 Carta Marina showing the monstrous races of men enclosed by mountains along the northern edge of the world map (sheet 3) #320

In the legend: SAMOEDORVM RECIO. Habitatores vixunt ex venacionibus vestes et tabernacula sunt ex pellibus bestiarum. habent enim mirabilem modum tractandi cum mercatoribus, serunt tartaris, carent blada, [The Region of the Samoyeds. The inhabitants live from hunting, and their clothes and tents are made of animal skins; they have a remarkable way of dealing with traders; they serve the Tartars. and have no wheat]. The term Samoyed was applied to some of the indigenous peoples of Siberia



Detail from Martin Waldseemüller's 1516 Carta Marina showing a man from Senegal (sheet 6)



Patagonian giants, warring natives and a ruler in South America
on Pierre Descelier's Planisphere, 1550 (#378)



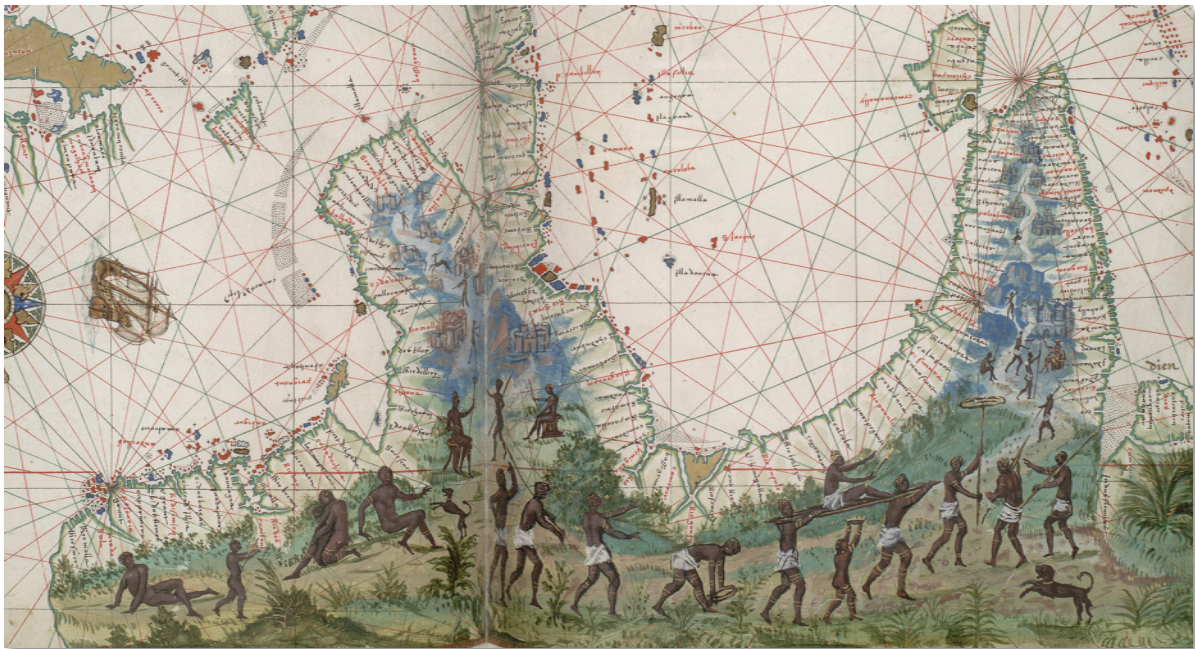
Detail: Northern Asia and Zipangri [Japan], 1550, displaying miners, idolaters, an elephant, a griffin, along with a variety of settlements – oriented with South at the top. (#378)



Another portion of the Carta Marina by Olaus Magnus displaying reindeer, horses, ice fishing, foxes, snakes, a lion, beaver, boat building, hunting, and warriors on ski (#366)



Scandinavian people engaged in a variety of activities: boat building, warfare, and fishing



Detail of natives in Java from the Vallard Atlas of 1547 (#381.2)



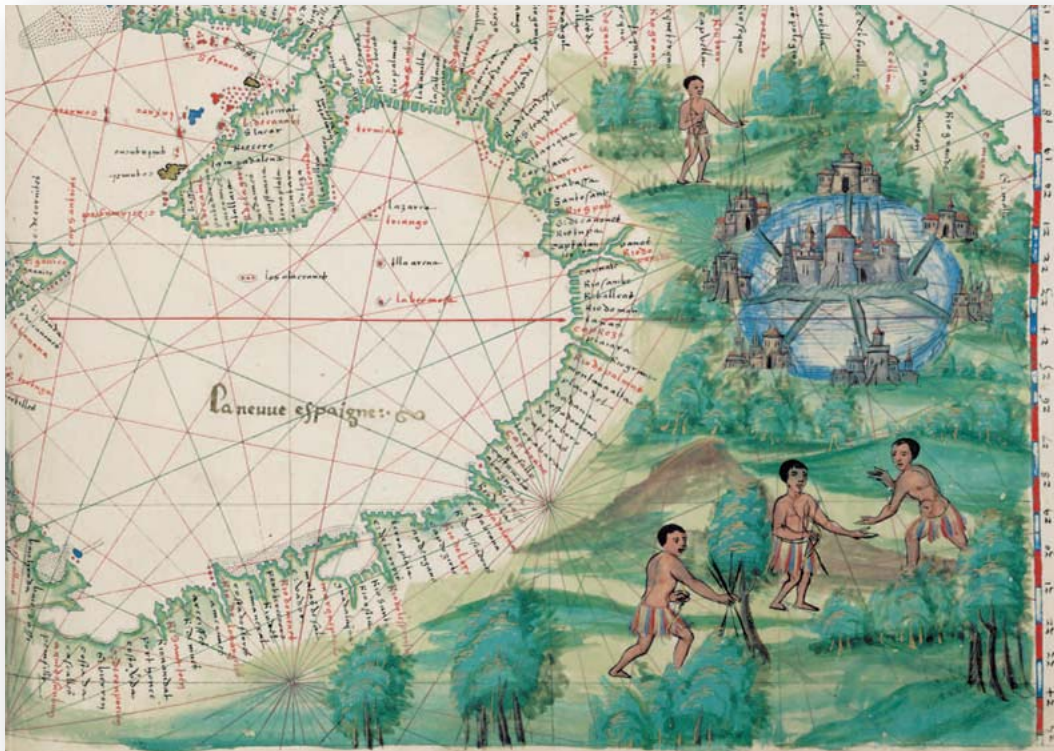
The Vallard Atlas of 1547 was profusely illustrated with native people, this scene is from the map of South America. (#381.2)



The Vallard Atlas of 1547 (#381.2) was profusely illustrated with native people, this scene is from the map of South America.

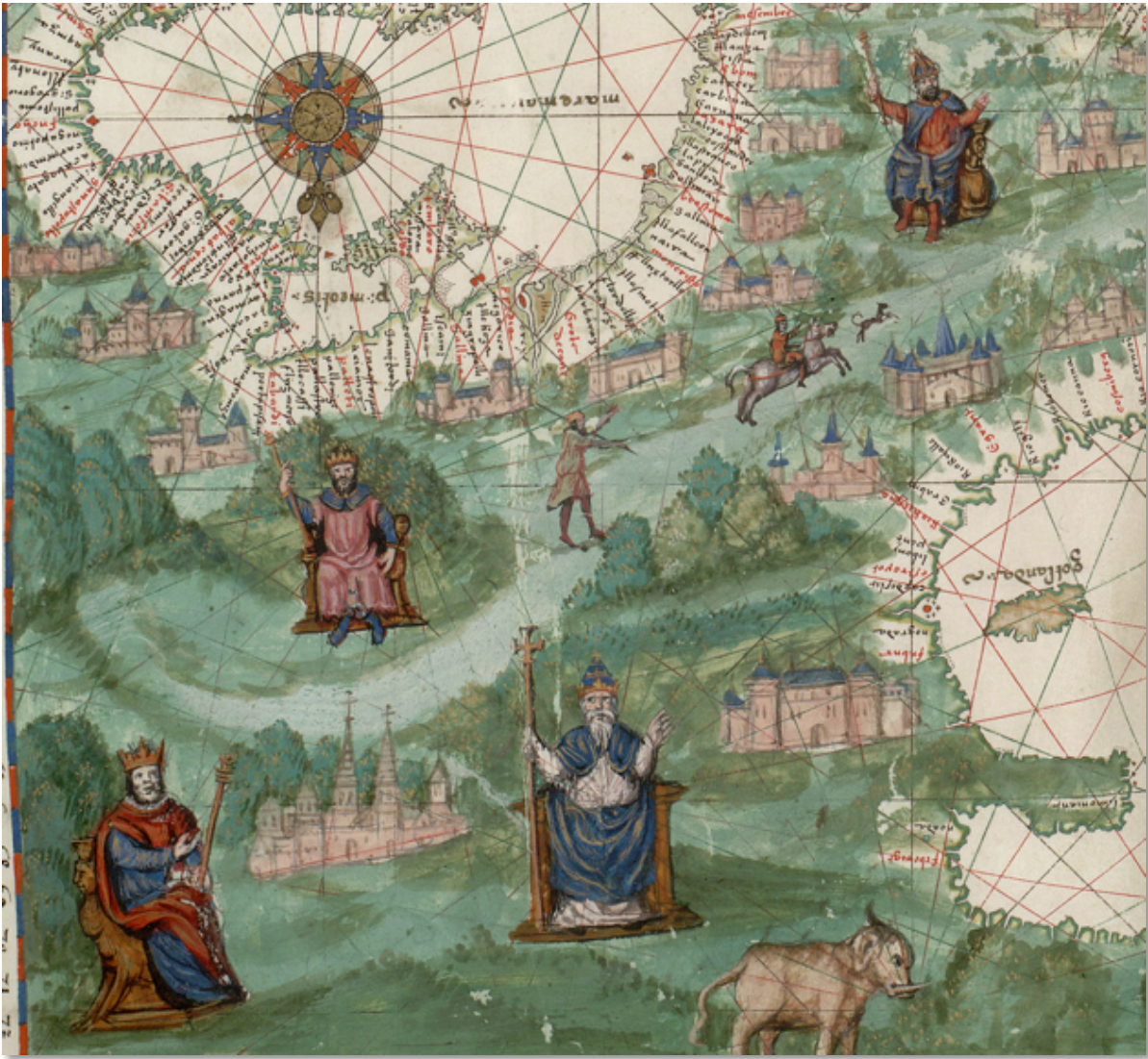


The Vallard Atlas, the map of Canada, showing European settlers, native people, bears, dogs, foxes, deer hunting (#381.2)



The Vallard Atlas (1547), the Central America map showing very high detail images of people and even Mexico City (oriented with South at the top)





Detail of Kings and hunting scene from the Vallard Atlas map of Europe (#381.2)



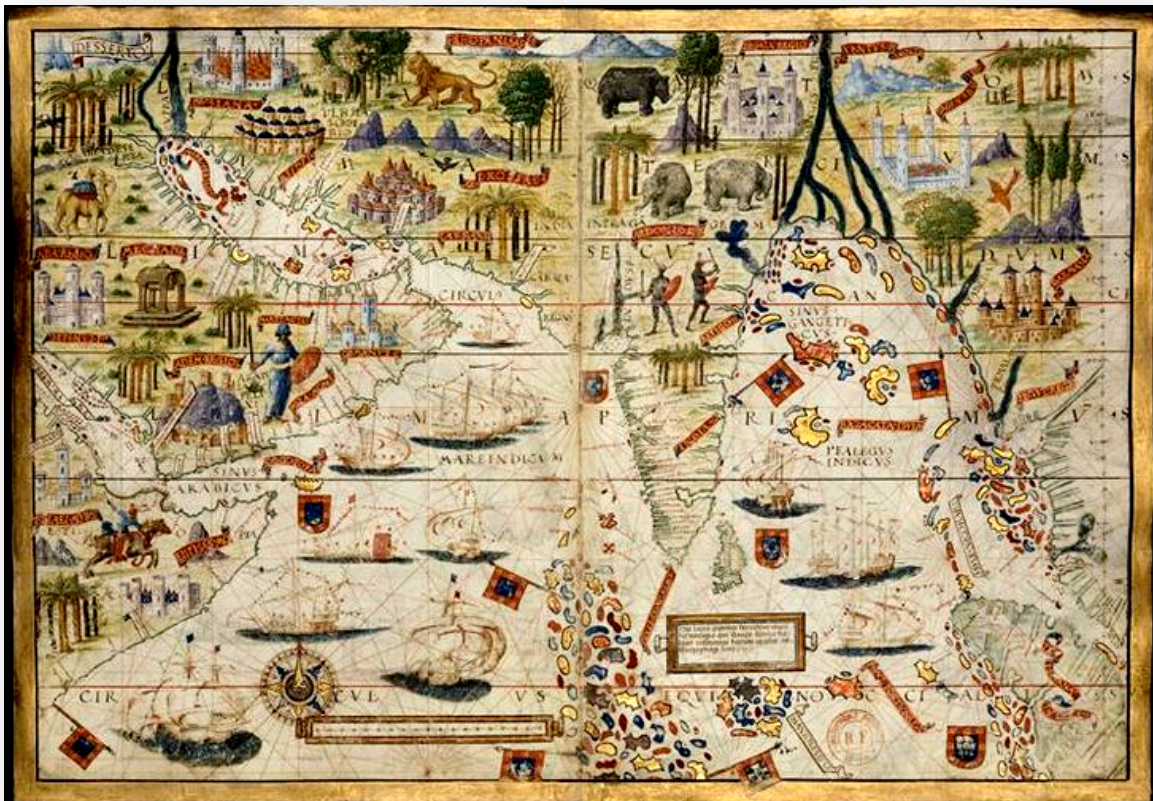
Detail from the Vallard Atlas map of northwest Africa (oriented with South at the top) #381.2

Below is the map of the Arabian and Red Seas from the Vallard Atlas of 1547 showing kings/rulers in Saudi Arabia, men on camels and a lavish dinner on the right panel with satyrs and costumed people on the left panel (oriented with South at the top)

#381.2



The Vallard Atlas, 1547, oriented with South at top, showing natives in and around the Arabian peninsula



A page from the Miller Atlas of 1519 (#329.1) by Lopo Homem, Pedro & Jorge Reinel, the Indian Ocean shows numerous ship types (European and Arabic), palm trees, castles, natives, a lion, one-horned rhinoceros, elephants, camels, horses and birds. Detailed view below.





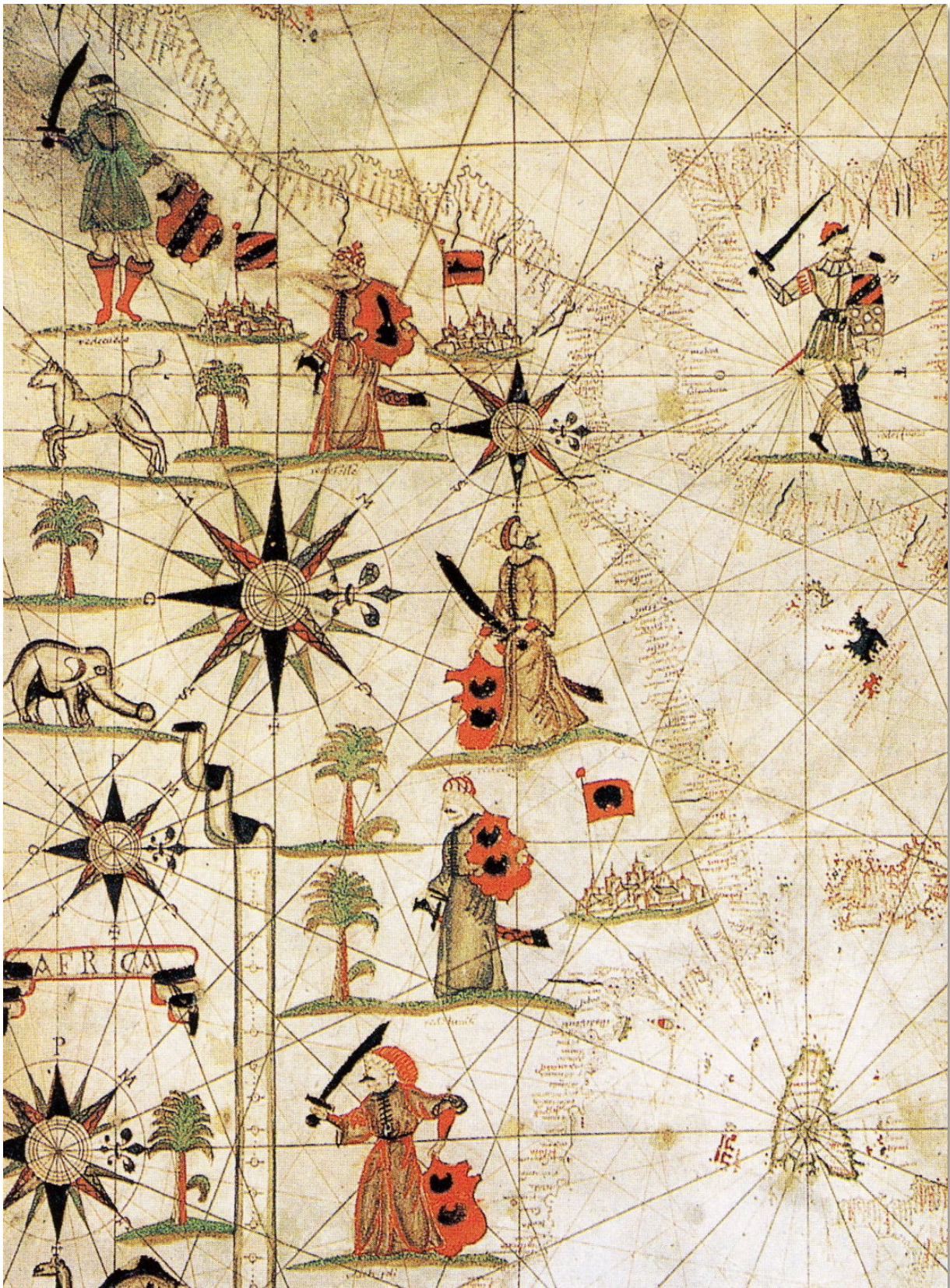
A 1555 map of South America (straits of Magellan) from the Cosmographie Universelle by Guillaume Le Testu (#378)

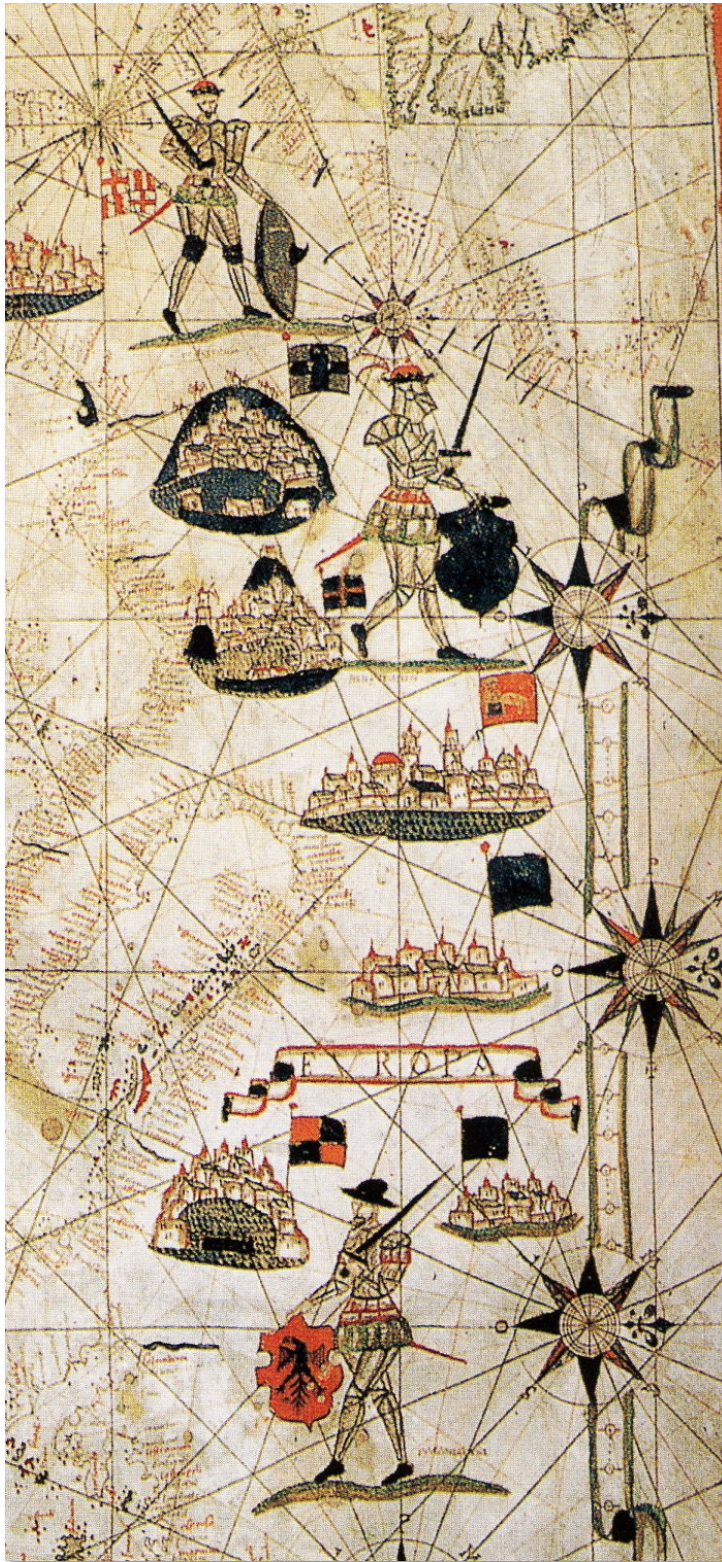


A 1555 map of Florida from the *Cosmographie Universelle* by Guillaume Le Testu (#378)

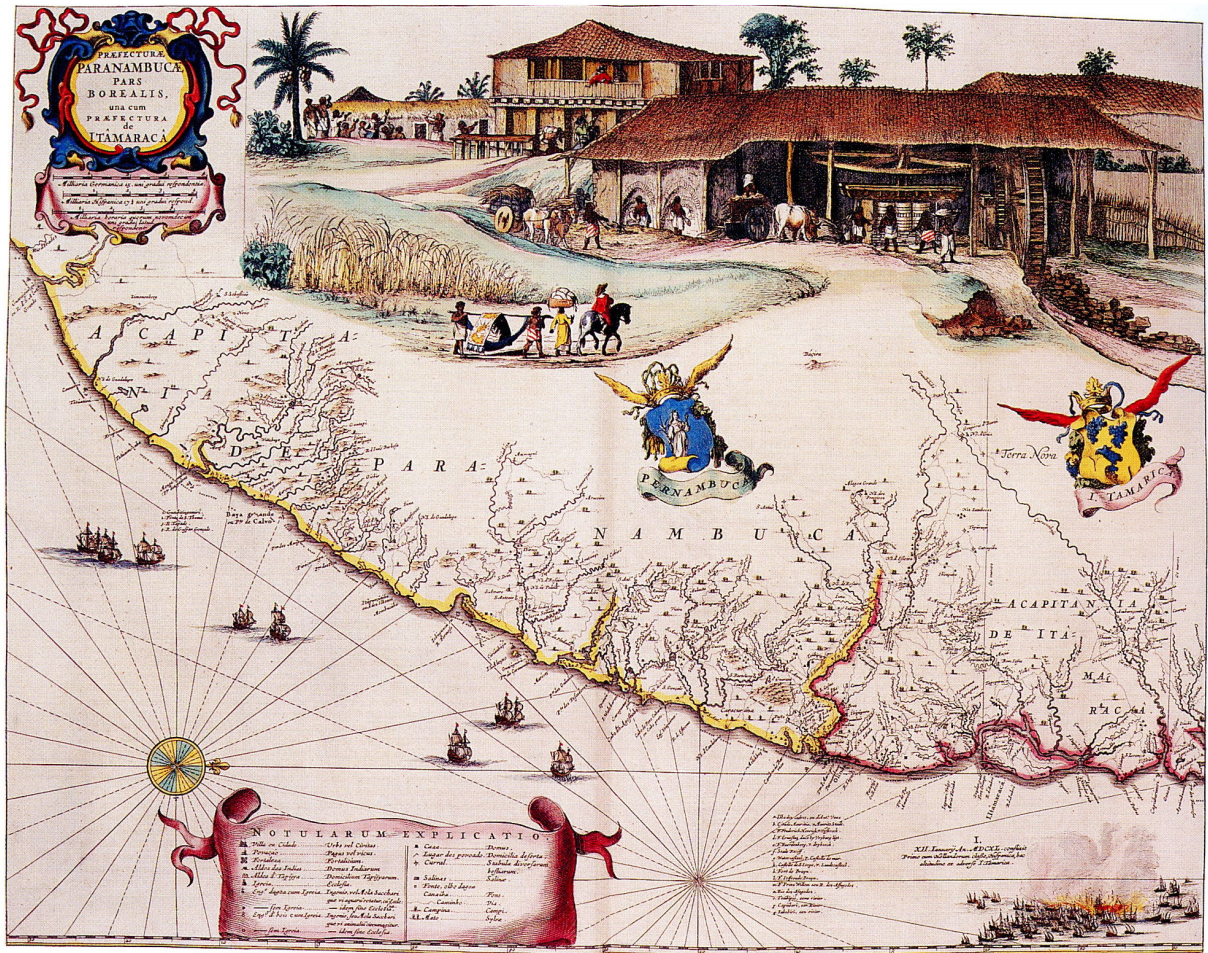


A 1555 map of South America (oriented with West at the top)
 from the *Cosmographie Universelle* by Guillaume Le Testu
Amerique Du Royaume de Giganton a la rivere de la Plata (#378)





Knights and warriors on a portolan chart of the Mediterranean Sea and Black Sea, 1603, Francesco Oliva



North-East Brazil, 1647.

These maps showing the Portuguese settlements were drawn up by the Dutch scholar Caspar van Baerle, working from Dutch Guiana; no maps of this large scale were published for any other part of South America. The British Library Maps e.5.b.1.

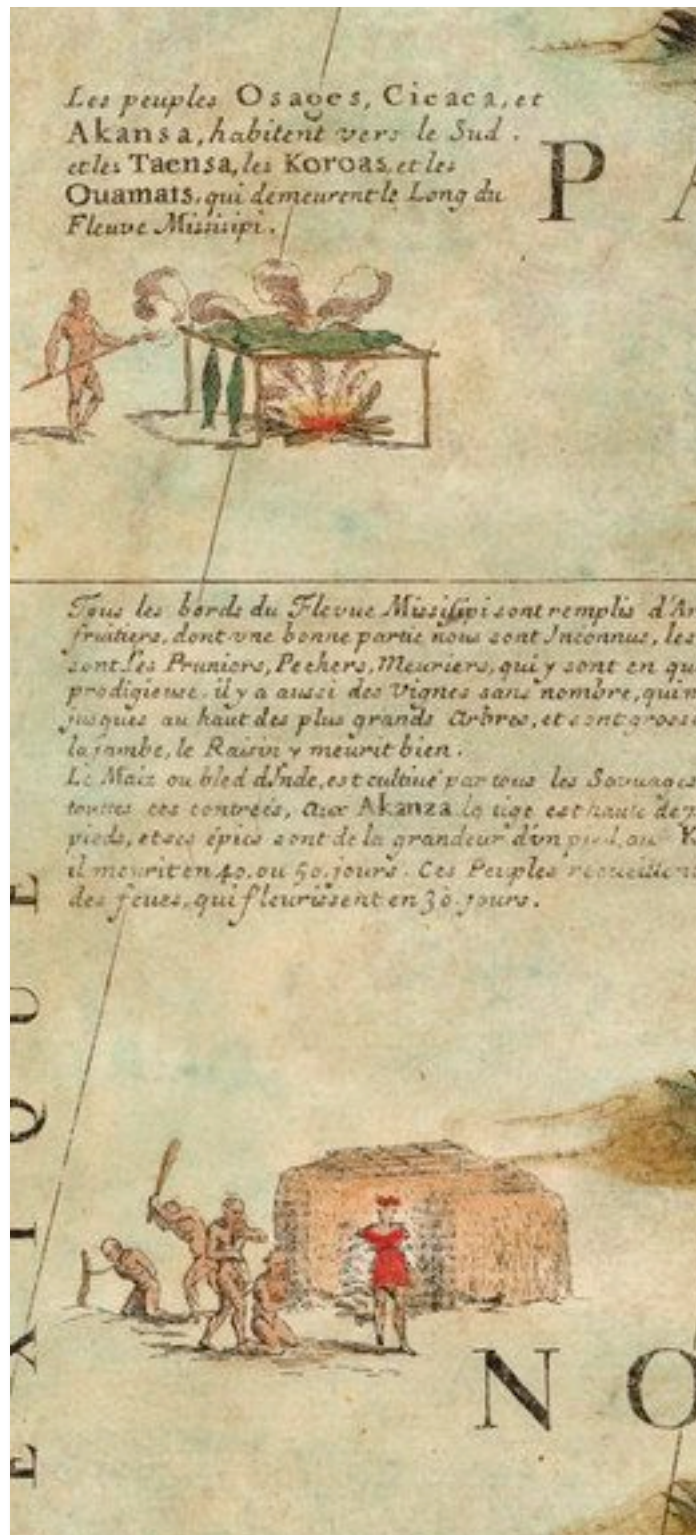




Indigenous people in Asia on the 1593 map by Gerard de Jode



Saints and African natives on a map of the Atlantic Ocean, 1618, Domingos Sanchez



Detail from Coronelli's 1688 map of Canada and New France



An American Indian from the 1627 Frankfurt edition of John Smith's map of Virginia (#445)

In 1627, a more stylized (and even generic) illustration of the American Indian appeared on John Smith's map of "Virginia" (see above #445). Over time, this posed figure, originally of a Algonquian-speaking Secotan from the Carolinas by Theodore de Bry from Thomas Hariot's *A Brief and True Report on the New Found Land of Virginia*, which was about the ill-fated Roanoke Colony, in de Bry's *India Occidentalis* (Frankfurt am Main, 1590), had migrated northward to Smith's map and was transformed into a Susquehannock. For want of a better understanding of Indian government, in the upper left hand corner of the map Powhatan, the Chief of the Susquehannocks, is pictured meeting with his leaders as would the English monarch with the House of Lords. Indian accommodation into the European mindset took the best part of the 16th century. In part in reaction to their biological decimation, they were granted their humanity, but remained largely unknown.



It was out of the greater understanding (and misunderstanding) of the 17th century that the idea of "noble savage" emerged. It and the related concept of the "State of Nature" as applied to the New World were influenced by its strangeness or "differentness" and to critique existing European society and its perceived inequities for the purposes of reform. Almost from the first modern contact in 1492, Indians were employed in critiques of the existing European social order. For instance, in Jean Bernard Bossou's *Nouveaux voyages aux Indes Occidentales...* (Paris: 1768) there is a reference to and an illustration of a noble Indian chief trampling on a spilled chest of coins of gold used to try to bribe him, demonstrating his disdain for it. The Indian noble savage also rested upon the foundation of noble savages of the European past. By the 18th century, most of the European peoples had acquired noble savages as parts of their nascent national myth histories. There were the *Scythians* of the Russian Eurasian steppe, the *Sarmatians* of Poland, the

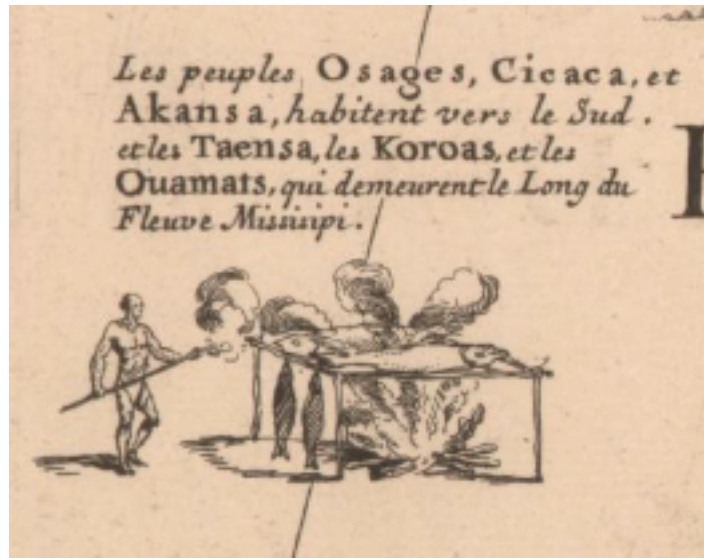
Uhrdeutschen vom Wald (the "original Germans" of the forest), and the Britons and Celts of the British Isles, among others.

The picturing of the indigenous people from the new lands as "noble savages" was not necessarily universal among the Europeans; the French were the most interested and the Iberians less so. The romanticization of indigenous people dates back to the 16th century to Peter Martyr, Francisco López de Gómara, Michel de Montaigne, Bartolome de las Casas, and Jose de Acosta, among others.



1657 map of New France (Canada) by Francesco Giuseppe Bressani





Partie occidentale du Canada au de la Nouvelle France ou sont les Nations des Illinois, de Tracy, les Iroquois, et plusieurs autres Peuples ... , 1688, Jean Baptiste Nolin
scenes from Theodor de Bry's America, part 1 (cooking fish over a fire and building boats). Also includes a scene of a man being executed with a war club before a dwelling and man being roasted over a fire (scene of cannibalism) The same scene as on the Coronelli 1688 chart (see p. 83)





At sea hunting on Coronelli's 1690 globe (#488)



Patagonian giants encountering Europeans in South America on Coronelli's 1690 globe

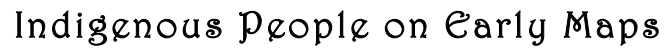
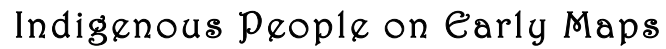
In the 18th century, French philosophers and Spanish illustrators saw wild and especially nomadic peoples as humans in an early state of development; on his circumnavigation of the globe in 1791, in California Alejandro Malaspina still reported them in that way. The State of Nature was deeply rooted in the ideas of Rousseau, Voltaire, Montesquieu, and others, and, exemplifying the tolerance of the *Enlightenment*, they often made excuses (e.g. harsh environments) for the wild Indians' less than peaceful behavior, usually even ignoring their cannibalism, for example.

Thus on Guillaume Delisle's *Carte du Canada ou de la Nouvelle France ...* (Paris: 1703) the Indian practice of scalping is portrayed in the same cartouche with their coming Christianization, and in the cartouche of Pierre (Pieter) van der Aa's *L'Amerique ...* (Leiden: 1729) cannibalism is shown quite naturally to the rear of a not uncommon allegorical rendering of America as an Indian maiden.



During the 17th century several cartographers in Europe began providing illustrations of people who were, in their minds, representative of the area being mapped. John Speed, Willem Bleau, Jodocus Hondius and Nicholas Visscher were all practitioners of this style of presentation. These side-panels attempted to display the European perception of what the typical people in each region dressed and looked like. Below are some examples, grouped by continent, beginning with John Speed's 1626 *Africa* and Willem Blaeu's 1644 *Africa*. Note that each illustration is labeled with the location of the people depicted.

5.18



Indigenous People on Early Maps

5.18

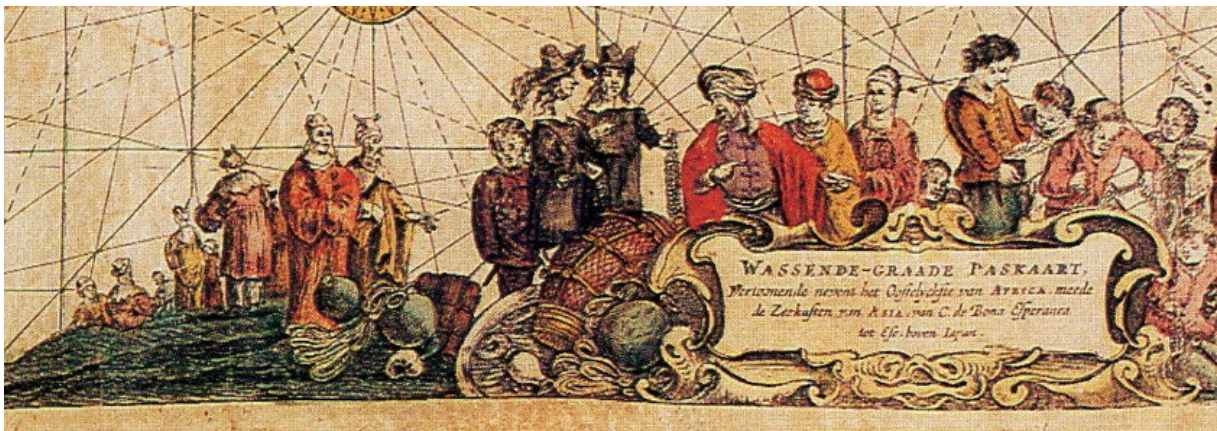


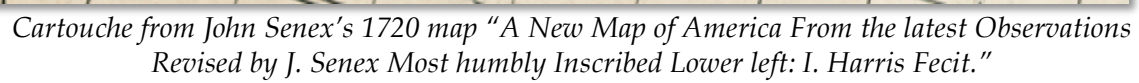
Plowing

*Patagonian giants in Tierra del Fuego*



Oost Indien by Pieter Goos, 1700
 An example of how indigenous people were prominent in title cartouches
 (see separate monograph, *The Art of Cartouches*)







Herman Moll's map of " ... North America ... " (a.k.a the "Codfish Map") dedicated "To the Right Honourable John Lord Sommers ... " (London: 1712), also from *The World Described ...* , the hunter-gatherer and farmer Indians clad for summer and winter, surrounding the cartouche in the upper left hand corner, are not only clearly ennobled, but are no longer undressed Europeans either (#511)



The following six images are from a Continental Map with Scenes of Forty-Eight Foreign People (America & Europe), late 18th century, manuscript (a pair of six-fold screens), Kobe City Museum







Arranged in boxes around the continents, pairs of model citizens, dressed in culturally appropriate garb, go about their daily lives. Next to Madagascar, an African couple, draped in white linen, tends to a long-horned cow; across the embossed border, a Chinese man gestures at incoming ships, while his wife shades her face behind a fan. The map of Europe and America juxtaposes an Inuit family, backed by a whale-filled sea, with two expensively dressed Europeans overlooking a bustling town. Throughout, there are warriors, traders, musicians, fishermen, large and small families, and even, in the bottom left corner of the Africa/Asia map, a cannibalistic duo.









A. Tartar

A Tartar

A Tartar woman

A Tartar woman









Europe







Indigenous People on Early Maps

5.18



Natives in the Americas on the map by Jodocus Hondius, 1607



This portion of the 1700 map of Asia by Heinrich Scherer illustrates the various missions of the Society of Jesus (legend in right lower corner). The stunning title cartouche features members of the various Asian races kneeling at the foot of the crucifixion (#492)



Mexican natives in a cartouche on the 1700 map of Mexico by Scherer (#492)



A group of hunters in Canada on a map by Scherer (#492)

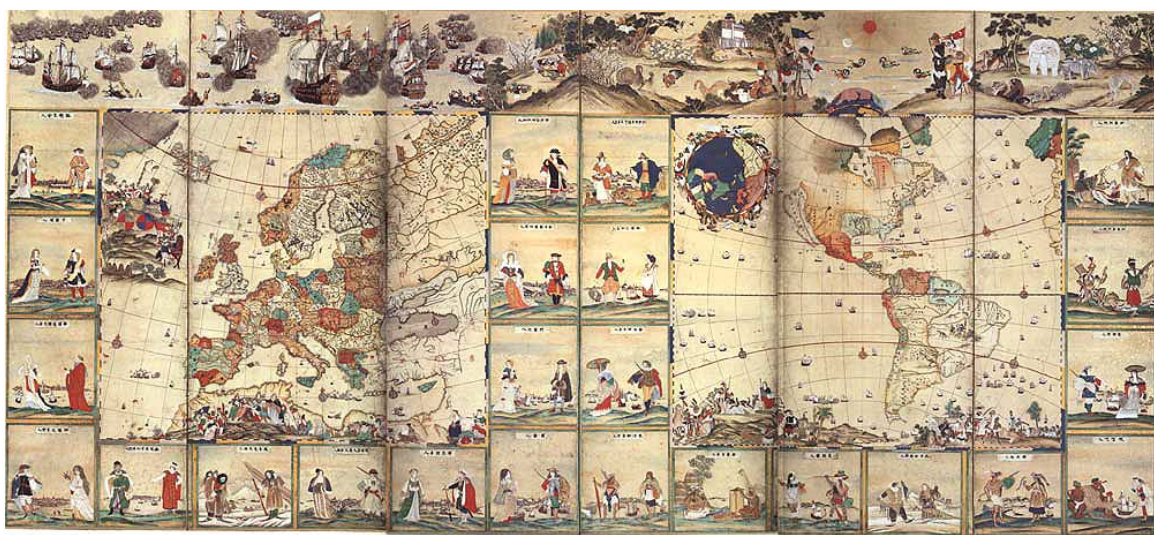


South American natives paying homage to Christ on a map by Scherer, demonstrating that the purpose of his maps were the prothletization of natives from the newly conquered lands (#492)

While everything until now has been from a European perspective, the Japanese also presented their view of the world's people on their maps.



Continental Map with Scenes of Forty-Eight Foreign People (Asia and Africa), late 18th century, manuscript (a pair of six-fold screens), Kobe City Museum



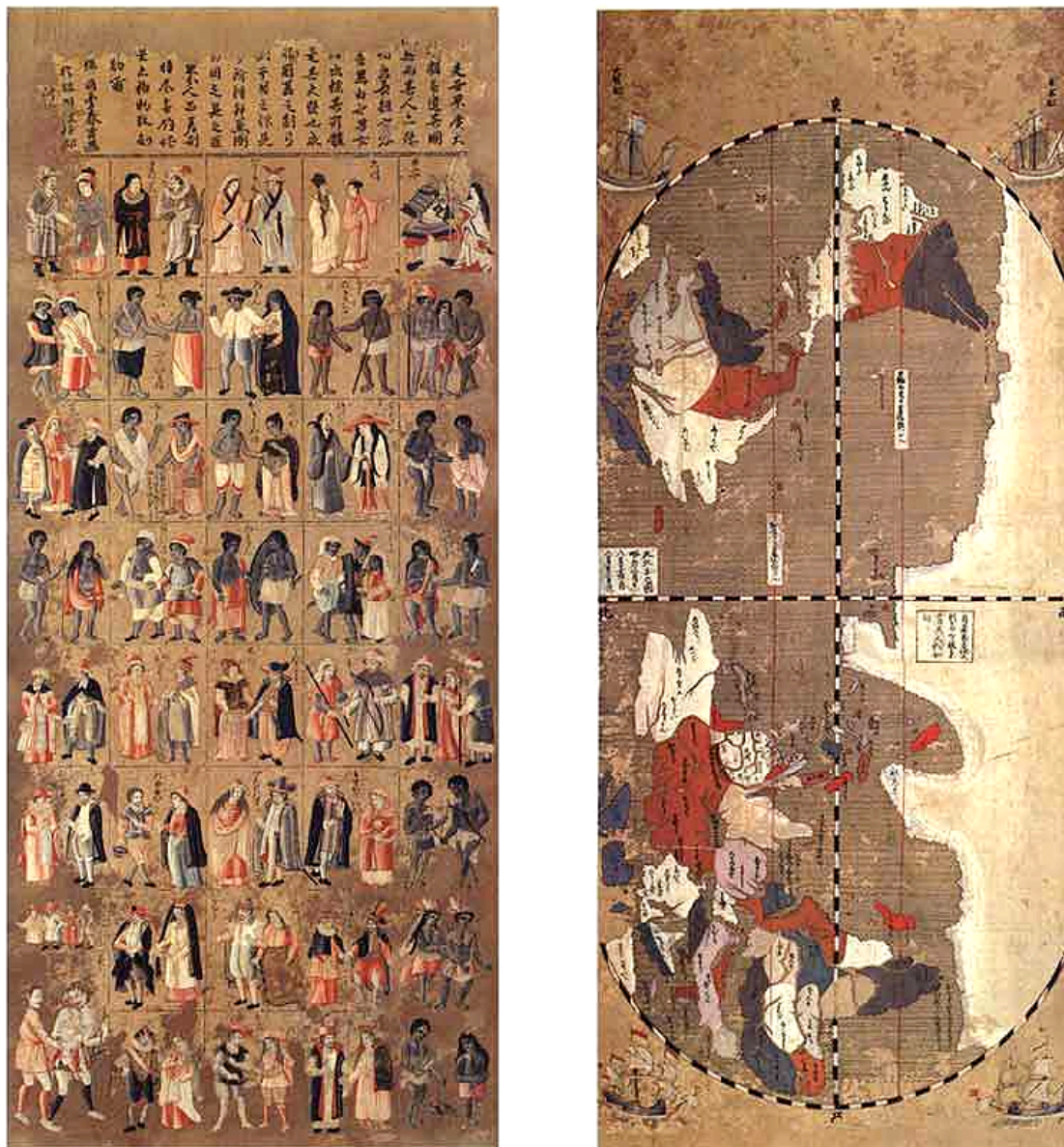


Two couples, a continent apart, live out their daily lives next to each other on the map.

Arranged in boxes around the continents, pairs of model citizens, dressed in culturally appropriate garb, go about their daily lives. Next to Madagascar, an African couple, draped in white linen, tends to a long-horned cow; across the embossed border, a Chinese man gestures at incoming ships, while his wife shades her face behind a fan. The map of Europe and America juxtaposes an Inuit family, backed by a whale-filled sea, with two expensively dressed Europeans overlooking a bustling town. Throughout, there are warriors, traders, musicians, fishermen, large and small families, and even, in the bottom left corner of the Africa/Asia map, a cannibalistic duo.



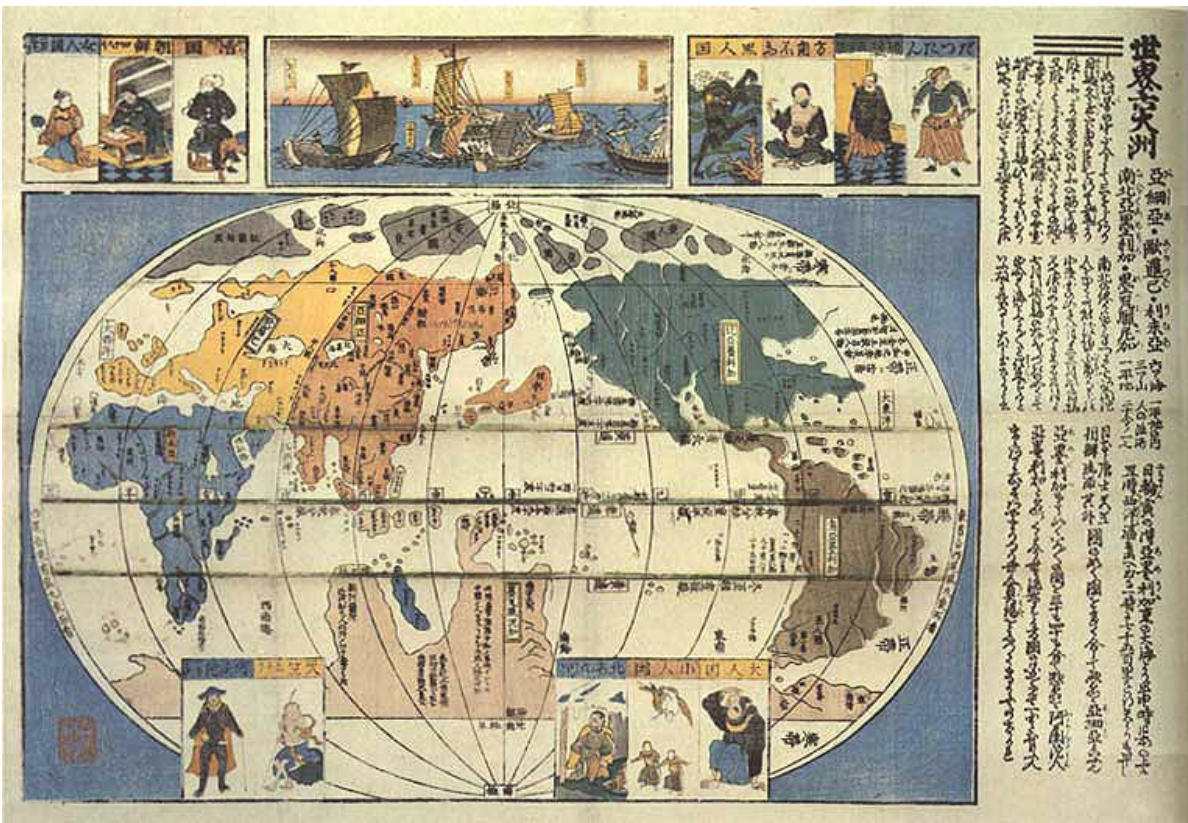
Americans rub elbows with Europeans.



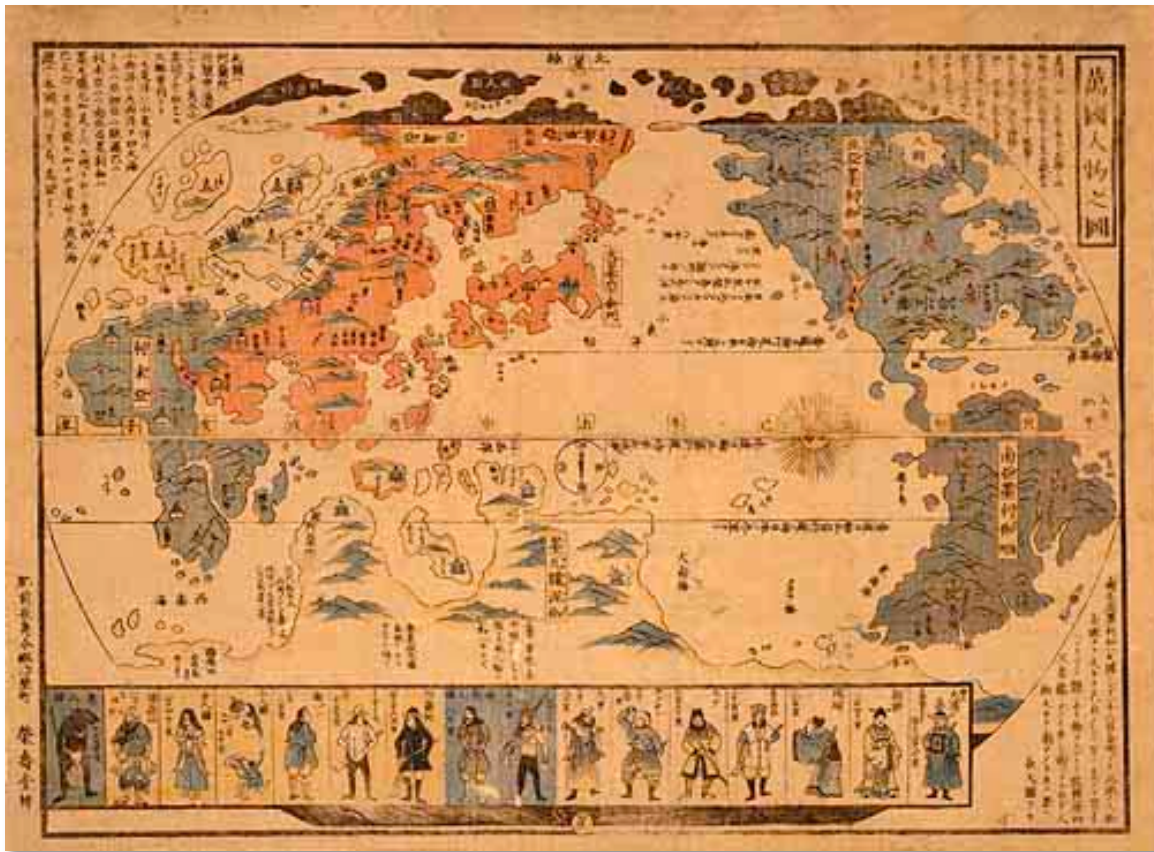
Bankoku Sōzu, map of the world accompanied by a sheet showing the peoples of the world. 1645, woodcut, 134 x 57.6 cm, Kobe City Museum of Namban Art (#5.4)



Unknown Author. Bankoku Ezu: Sekai zu [Map of the World and Twenty-eight Famous cities], Momoyama to Edo period, 17th century. Manuscript – a pair of eight-fold screens.
The Museum of the Imperial Collections, Sannomaru Shōzōkan, Tokyo, 178 x 465 cm (#5.4)



Sekai roku daishu, 1850, polychrome woodcut print, 35.5 x 50.5 cm (#5.4)



Bankoku jinbutsu no zu [People of many nations] (#5.4)



French wall map, ca. 1900 *Mappemonde Dressée et Gravée Spécialement pour Le Petit Journal D'après les Documents le Plus Régents . . .* by Menetrier

The map is richly embellished with costumed figures in three rows depicting the peoples of the world, with vignette scenes of a paddle steamer on the St. Lawrence, the South American Pampas, the Sphinx, and village scenes in Indo-China and New Caledonia.

The map reports on the most recent discoveries in the North Pole, with Nansen having reached $86^{\circ} 14'$ in 1895. Similarly, the south polar regions are beginning to take shape, although only the discovery of the Arctic continent by James Clark Ross in February 1842 is reported in the western hemisphere. Within the map there is considerable information on shipping routes and sailing times to destinations around the world, such as: London to the Cape of Good Hope 17 days, to Mauritius 40 days, and to Australia and New Zealand 45 days.



Fascinating set of Ethnographic Images of various peoples of the world, 1855.

These striking pedagogical prints with ethnological subjects, including Australian Aborigines, a Maori, a Hawaiian, a tattooed Marquesan and a Papuan, were designed by the Anglo-German geographer Ernst Ravenstein and Thomas Turner. They exemplify the mid-19th century European obsession with the taxonomy of racial types. This set of pictures includes peoples from all four continents:

- Oceanic Group
- American Group
- European Group
- Monosyllabic Group
- Turanians
- Caucasians
- Persians
- Indian
- African

Of note, the Hungarian is placed in the Turanian Group. *Turanism* or *Pan-Turanianism* is a nationalist cultural and political movement born in the 19th century, to counter the effects of pan-nationalist ideologies like *Pan-Germanism* and *Pan-Slavism*. It proclaimed the need for close cooperation or alliance between culturally, linguistically or ethnically related peoples of Inner Asian origin from Turkic peoples.

This political ideology originated in the work of the Finnish nationalist and linguist Matthias Alexander Castrén, who championed the ideology of *Pan-Turanism* - the belief in the racial unity and future greatness of the Ural-Altaic peoples. Castrén concluded that the Finns originated in Central Asia (in the Altai Mountains), and far from being a small, isolated people, they were part of a larger polity that included such peoples as the Magyars, Turks,

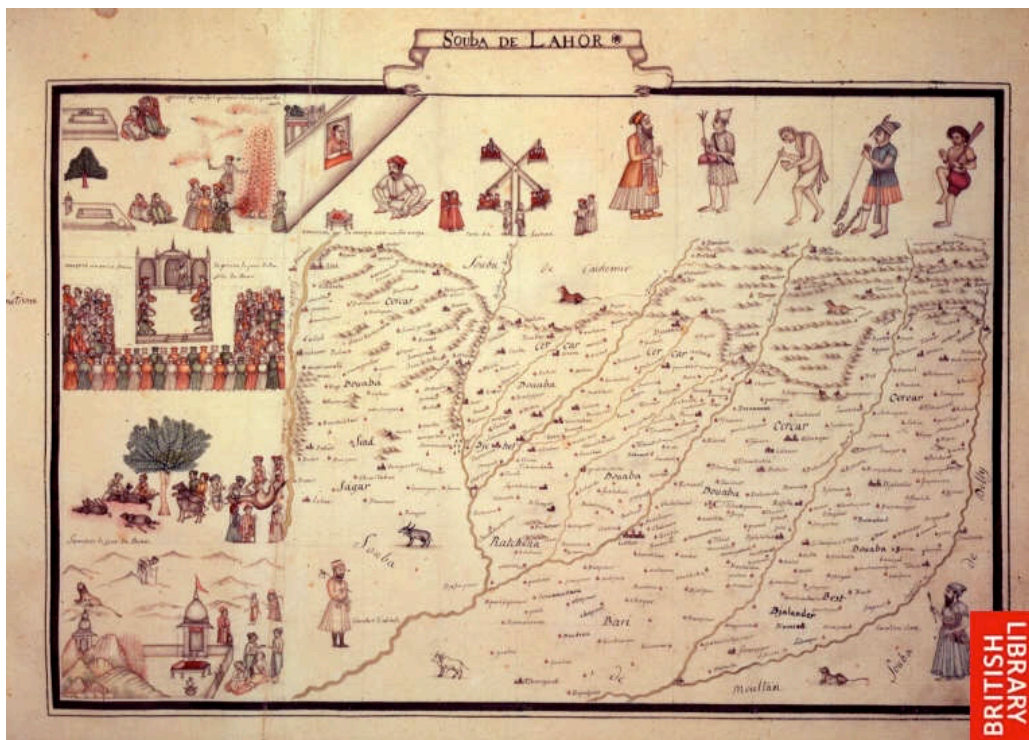
Mongols, etc. It implies not merely the unity of all Turkic peoples (as in *Pan-Turkism*), but also the alliance of a wider Turanid race, also known as the controversial Uralo-Altaic race, believed to include all peoples speaking “Turanian languages”.

Like the term Aryan, Turanian is used chiefly as a linguistic term, equivalent to Ural-Altaic linguistic group. Although *Turanism* is a political movement for the union of all Uralo-Altaic peoples, there are different opinions about inclusiveness. In the opinion of the famous Turanist Ziya Gökalp, *Turanism* is for Turkic peoples only, as the other Turanian peoples (Finns, Hungarians, Japanese) are too different culturally. So he narrowed *Turanism* into *Pan-Turkism*. The idea of the necessity of “Turanian brotherhood/ collaboration” was borrowed from the “Slavic brotherhood/collaboration” idea of *Panslavism*.

According to the description given by Lothrop Stoddard at the time of first world war:. Right across northern Europe and Asia, from the Baltic to the Pacific and from the Mediterranean to the Arctic Ocean, there stretches a vast band of peoples to whom ethnologists have assigned the name of “Uralo-Altaic race”, but who are more generally termed “Turanians”. This group embraces the most widely scattered folk—the Ottoman Turks of Constantinople and Anatolia, the Turcomans of Central Asia and Persia, the Tatars of South Russia and Transcaucasia, the Magyars of Hungary, the Finns of Finland and the Baltic provinces, the aboriginal tribes of Siberia and even the distant Mongols and Manchus. Diverse though they are in culture, tradition, and even physical appearance, these peoples nevertheless possess certain well-marked traits in common. Their languages are all similar, and, what is of even more import, their physical and mental make-up displays undoubted affinities.

Rarity

These images are very rare. OCLC locates only a single example, in the American Museum of Natural History.





1876, *Le Tour du Monde en un Clin d'Oeil*

Pictorial view of the world. Originally issued uncolored, color was added later. Map is projected as a view from space and details the world roughly from the Equator to the North Pole and from California to India. Flora, fauna, historic events, cultural artifacts, and indigenous people are represented pictorially. The Sargasso Sea is illustrated in the middle of the Atlantic. Includes inset views illustrate places and moments of special interest including mirages in the Pacific, a ship burning at sea, Niagara Falls, Chicago, oil wells, gold mining, Hindu cremation, Chinese Junks, Tuareg warriors, an avalanche, etc. also includes lists of the nations and maritime flags. Shows sketches of some 79 individuals in 'traditional costumes'. To either side of the main view are flags of major nations, sailing ships, volcanoes, and other imagery. Include an ice-free polar sea north of Greenland labeled 'Mer Libre?' No doubt this is a nod to hopes that a Northwest Passage might still exist. Union Pacific and Trans-Atlantic shipping lanes are noted. The achievements of various explorers are noted in both Africa and the Arctic.





References:

- Cortazzi, H., *Isles of Gold, Antique Maps of Japan*, 1992.
 George, W., *Animals and Maps*, 1969.
 Nigg, J., *Sea Monsters*, 2013.
 Reinhartz, Dennis, "The Noble Savage", *IMCOS Journal*, Autumn 2008 No. 114, pp. 39-46.

Monographs (see www.myoldmaps.com)

- 205 T-O Noahic map from Jean Mansel's *La fleur des histiores*, Lambert of St Omer
 207.13 Beatus St. Sever mappamundi, 1060
 207.14 Beatus El Burgo de Osma mappamundi, 1086
 223 Psalter mappamundi, 1225
 224 Ebstorf mappamundi 1235
 225 Matthew Paris' *Itineraries*, 1250
 226 Hereford mappamundi 1290
 232 Ranulf Higden, 1350
 235 Catalan Atlas, 1375
 237 Borgia mappamundi, 1410
 246 Catalan Estense mappamundi, 1450
 248 Genoese mappamundi, 1457
 249 Fra Mauro mappamundi, 1459
 253 Rudimentum Novitiorum, Map of Palestine, 1475
 253.2 Hanns Rüst mappamundi, 1480
 320 Martin Waldseemüller's 1516 *Carta Marina*
 322 Piri Re's map, 1513
 329.1 the Miller Atlas, 1519
 365.1 South America by Evert Gijsbertsz in 1596
 366 *Carta Marina*, Olaus Magnus 1539

- 378 Pierre Descelier's Planisphere, 1550; Guillaume Le Testu, 1555
 - 379 *Universalis Cosmographie*, Giacomo Gastaldi, Paolo Forlani, 1560
 - 381 Sebastian Munster's map *Totius Africae tabula*, 1546
 - 381.2 the *Vallard Atlas*, 1547
 - 395 *Queen Mary I Atlas* by Diogo Homem, 1558
 - 400 Diego Gutiérrez map *Americae sive quartae orbis partis nova*, 1562
 - 406 Gerard Mercator's World Map, 1569
 - 410.6 *Russiae, Moscovia et Tartariae Descriptio* by Abraham Ortelius, 1598
 - 410H2 *Chinae olim Sinarum regionis, nova descriptio* by Ortelius/Georgio, 1598
 - 432 Cornelis de Jode's map *Brasilia et Peruvia*, 1593
 - 436.1 A.F. Langren/ Linschoten's map of South America, 1595
 - 444.1 G. Mercator/J. Hondius' maps *Iaponia* (1620) and *America* (1606)
 - 482 G.J. Blaeuw's 1673 map *Nova et Acurata Totius Americae*
 - 488 Vincenzo Coronelli's 1690 map *America Settentrionale* . . .
- Early Japanese Maps of the World*



*Hainan Dao tu shuo [Complete map of Hainan Island], 1836
Shows the island of Hainan as viewed from the north and shows the customs and habits of the Li tribes
in the central part of the island.*